

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January seventh,

1 9 5 3

Mr. Martin L. Weiss,  
407 South Hope Street,  
Los Angeles 17, California.

Dear Mr. Weiss:

I am so glad that you like my choice again. As you can well realize, it is rather difficult to work long distance but I feel more and more encouraged when my guesses seem to come off.

I shall be glad to continue sending pictures to you from time to time, with the understanding that you must not consider it sales pressure. As a matter of fact, there are several small superb examples priced at \$25., which I am going to send you to give you an opportunity to get some of these small gems that the artists reduce on rare occasions in this price category. They will be sent unframed and there will be very little expense involved.

Meanwhile, I am enclosing a receipted bill for the Preusser.

Sincerely yours,

egh-k.  
encl.

LAWRENCE A. FLEISCHMAN

18480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

with painting and sculpture  
can people become aware  
of a beautiful way of life.

we would need about  
sixty pictures. [of exceptional quality]  
to range from about 100 500 dollars.  
our best wishes

Larry



January eighth,  
1 9 5 2

Mr. Max Miller,  
1629 South Bay Shore Drive,  
Miami, Florida.

Dear Mr. Miller:

Please accept my belated thanks for the pleasant visit you accorded the three poor waifs. It later occurred to us that we overstayed our welcome but since my visits are so rare, I hope you didn't mind.

It was wonderful seeing you and Helen and we were all delighted with Mike.

It was fun, too, to see your collection - although I must confess that I was somewhat taken aback by the small ratio of Americans versus Europeans. We will have to start some tough sales talk to increase your upstairs department.

I doubt whether you have occasion to see the New York Herald-Tribune and am therefore enclosing a clipping which may be of interest to you, since Marin is in your collection and since his statement quoted in this article is so characteristic of him.

Why don't you and Helen come up to see us? If you give me some advance notice we can have a gay party.

Sincerely yours,

agh-k.  
encl.

# THE FIRST NATIONAL BANK

OF FORT WORTH

FORT WORTH, TEXAS

January 7, 1953

SAM CANTEY, III  
ASSISTANT VICE-PRESIDENT

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Christmas was certainly a success. Betsy and I have both decided on "Triple-Dip" but are sorry that we cannot have the "Phoenix Bird" as well.

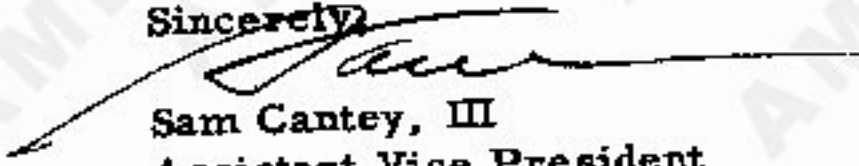
The Bird has been sent down to the gallery for the "Young Collections" Show as I had originally planned - to see them on Christmas morning at my house was quite a surprise.

The show is nice but I think "Time" was correct in its comment. There are perhaps three items under a hundred dollars. I certainly letch after the Sheeler and Zerbe's beautiful red fish.

The enclosed check is from Betsy's private fund and is in payment for "Triple-Dip."

My best to you and Charles.

Sincerely,

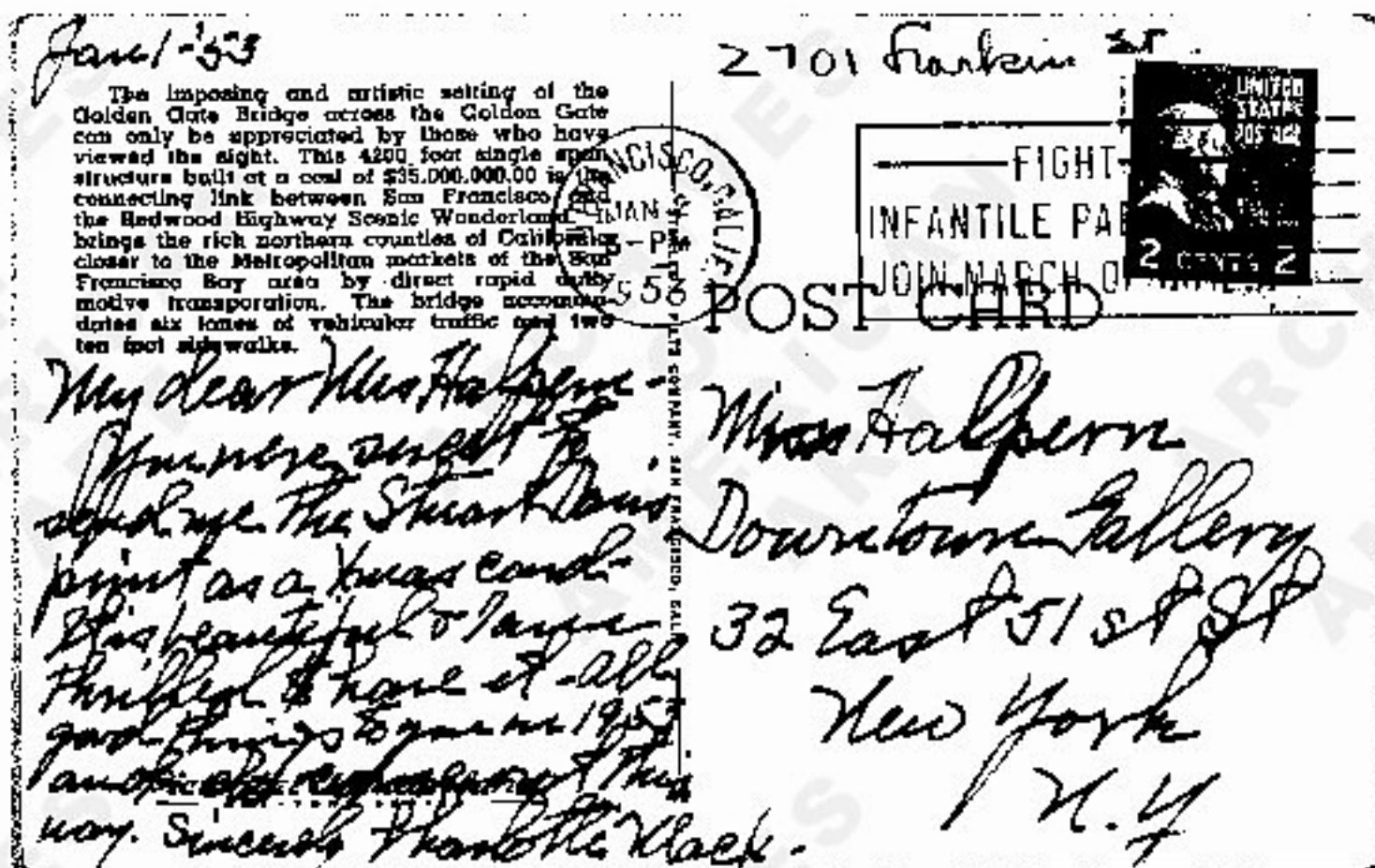
  
Sam Cantey, III  
Assistant Vice President

SC:mcm

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# WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. T-2647 OR T-2648

January 6, 1953

Mr. Charles Alan, Associate Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

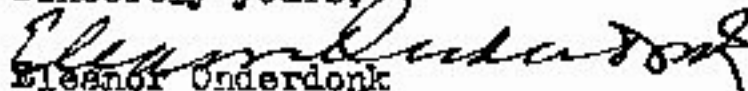
Dear Mr. Alan:

I have received the boxes with the Fredenthal paintings in them, but have not had time to get them unpacked. I presume they are in good condition. I note in your waybill that there will be a charge for insurance and I also see by my letter of October 11 to you that I said our policy covers all objects on exhibition and that we rely on the Express valuation in transportation to cover the rest. May I have a clearance on this?

I shall send you a report on the exhibition as soon as the boxes are unpacked.

Thanking you, I am

Sincerely yours,

  
Eleanor Underdonk  
Curator of Art

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Jan. 7th [1953]

Dear Edith,

The gal wired that she still wants the Shahn. I am sending it  
back to N.Y. with the rest of the shipment so that you can talk  
turkey with her about the payments. I gather that she is not  
too reliable so you take it from there. I sure am sorry about  
it, but maybe it will work out well.

I thought you might be interested in the list of painters and  
the various prices. Ft. Worth has had a nibble on the Zerbe.  
You should have your pictures back around the 24th of this  
month.

See you in February.

Cordially,



# WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

10 WEST 8TH STREET, NEW YORK 11, N. Y.

SPring 7

0770

HERMON MORE, *Director*

LLOYD GOODRICH, *Associate Director*



MARGARET MCKELLAR, *Executive Secretary*

ROSALIND IRVINE, *Assistant Curator*

January 8, 1953

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. More has asked me to send you the enclosed check in the amount of \$309.00 covering the purchase of Carroll Cloar's painting, Blood of Magway, from our 1952 Painting Annual by Mr. Courtlandt D. Barnes, Jr., 144 East End Avenue, New York.

We delivered the painting to Mr. Barnes yesterday.

Sincerely yours,

Margaret McKellar  
Executive Secretary

Enclosure (check)

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alleges to be trained & when I  
asked he told me a professional  
woman artist after seeing my  
work wanted to train me  
herself. When I refused he  
invited me to the show to  
an artists tea he sponsored  
to talk to various artists  
who could benefit me. Since  
my work was a religious  
primitive he said priests &  
Brothers & Sisters came from  
all over San Francisco to  
see my Madonna.

Then he quit being a doctor  
to become a priest. The  
woman who still runs the  
business with the lawyer  
wants all my work on a  
30% commission basis.

I prefer to sell in a gallery  
such as yours because it  
offers a wider range of clients  
than the art support of  
my husband who is totally  
disabled with a broken back  
& my daughter needs special  
physical & religious treatments to  
keep her from being totally disabled.



# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

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ARTS COMMISSION OF THE CITY OF DETROIT

EDGAR B. WHITCOMB, *President* - ROBERT H. TANNAHILL, *Vice-President* - MRS. EDSSEL B. FORD - K. T. KELLER

---

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

January 4, 1953

Mrs. Edith G. Halpert  
Director  
Downtown Galleries  
32 East 51st Street  
New York City 22

Dear Mrs. Halpert:

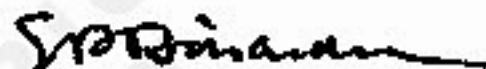
I enclose a catalogue of our Marin exhibit. Thanks to Larry Fleischman and to you, it is really a beautiful and impressive exhibit. You did us proud. Many, many thanks.

I turned your suggestion of the Marin book over to Mr. Bostick and you will hear from him.

In order to make the catalogue come out even, we had to strike out one number - one of your water colors. I hope you won't mind too much. It is labeled in the exhibition but not recorded in the catalogue.

Thanks for all the interesting material you sent which was most helpful.

Sincerely yours,



E. P. Richardson,  
Director.

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January 7th, 1953.

Mr. Norman A. Geske, Assistant Director,  
University of Nebraska Art Galleries,  
Morrill Hall,  
Lincoln 8, Nebraska.

Dear Mr. Geske:

Thank you for your letter.

Enclosed is a consignment list incorporating  
all the information you requested, together with  
biographical data on Kuniyoshi and Reiss.

Would you be awfully upset if the Kuniyoshi  
"Forbidden Fruit" were not included in the con-  
signment this year? There has been an unfortu-  
nate mix up with Kuniyoshi independently promis-  
ing the painting elsewhere for exactly the same  
period. Since you have two of his oils in your  
collection and are including a drawing of his  
most recent period, I thought that I would try  
you first before discussing this matter with the  
institute to whom Kuniyoshi had made the promise  
some time ago. Please be frank about this, and  
do try to help me out in this embarrassing situa-  
tion.

It was so nice to see you. Good luck with the  
show.

Sincerely yours,

EgH  
EgH:ml

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January 14, 1953

- 2 -

Mrs. Lawrence A. Fleischman

January fourteenth,  
1 9 5 3

from Mrs. Lawrence A. Fleischman, Detroit, Michigan, dated January 14, 1953. According to the letter, Mrs. Fleischman is a collector of art and is interested in the work of Jacob Lawrence. She is also interested in the work of Horace Pippin. She is asking for information regarding the sale of these artists' work.

Mrs. Lawrence A. Fleischman,  
19480 Burlington Drive,  
Detroit 3, Michigan.

Dear Barbara:

It was nice to receive your letter.

By this time your eyes are no longer glued on railway express men's uniforms, I am sure, as the paintings were shipped on January 6th. As you know, they required re-matting, re-framing, etc., all during a time when such services were at a premium, but they finally arrived and I hope reach you in beautiful condition. Do let me know how they fit in with the rest of the Marins and whether you are as excited as you should be under the circumstances.

Talking about excitement - you should be at 51st Street at present. This place has been quite a madhouse, with most of our energies expended in talking people out of buying. We just have to draw the line on Marin sales as it is absurd to dissipate 45 years of work within a short period and, while it sounds a little corny to refuse sales, I think the public is beginning to understand it a bit. Besides, we don't want anyone to have as good and big a collection as the Fleischmans.

From all accounts, you certainly are changing the course of history in Detroit. We did hear from Mr. Wolfenden and were required to recall a Jacob Lawrence from an exhibition circuit. I suppose some decision will be made in the near future. Incidentally, if and when we can obtain a Horace Pippin, I shall communicate with the museum as he is undoubtedly one of the great Negro painters. He died several years ago and we were completely sold out before his decease. There have been no paintings available, with two or three exceptions when we were able to repurchase a fine example.

I am dying to hear the results of the carpet competition and suppose the papers will be full of it at the end of this month.

My book had a big spurt during the ten days in Florida and fell flat on its back on my return. As I said before, this joint is a madhouse and I just haven't had a breathing spell to think about "liter-



THE BUFFALO FINE ARTS ACADEMY  
ALBRIGHT ART GALLERY  
BUFFALO 22, NEW YORK

January 2, 1953

OFFICE OF THE DIRECTOR

Mrs. Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

I'll be delighted to make the hotel reservation for Sunday instead of Monday night. For your information it will be at the Hotel Lenox on North Street, which is most convenient to get to and from the Gallery.

I'm glad you like the jury system. We found it works out remarkably well. The first time it was tried the jurors asked to have it extended to the prize awards so that they might register a protest vote.

You're very good to decline the honorarium. I know exactly how you feel and we will put it to good use in the publication of the catalogue.

You know the story of Lipchitz and Niagara Falls. He was fascinated by it and when someone wondered why honeymoon couples flocked to see it he turned on ~~them~~ quite severely and said, "Mais, c'est tout simple---la force, la force."

Sincerely yours,

  
Edgar C. Schenck  
Director

ECS/bh

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January seventh,  
1 9 5 3

Mr. William Lieberman,  
Museum of Modern Art,  
11 West 53d Street,  
New York, N. Y.

Dear Bill:

Have you had a chance to look at the print list  
that I sent you?

I am planning to mail a copy to Park-Benet, but  
before doing so am eager to know whether it would  
be worth while and whether there would be enough  
forthcoming to carry out my original plan.

Sincerely yours,

egb-k.



SYLVAN LANG  
LESLIE BYRD  
DALTON CROSS  
BERNARD LADON  
JESSE H. OPPENHEIMER  
JOHN P. GILES  
KEITH L. BROWN

LAW OFFICES  
LANG, BYRD, CROSS & LADON  
1500 MILAM BUILDING  
SAN ANTONIO 5, TEXAS

January 7, 1953

5516

Mrs. Edith Halpert, Director  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

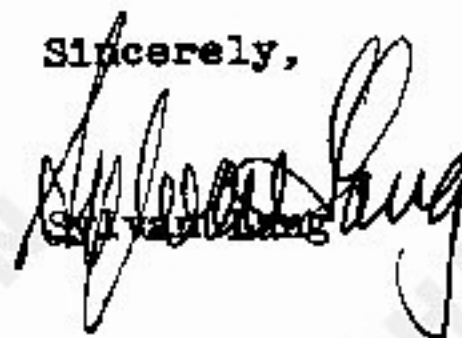
Dear Mrs. Halpert:

Herewith check for framing the picture, in the amount  
of \$32.00.

We were delighted to receive the small Marin, and think  
that it is most, most attractively framed. In fact,  
both my wife and my daughter want it for their own rooms,  
and I see where I am going to have some arguments later  
in the year when I give it to the Witte Museum. Thanks  
for having attended to this for us.

With kind regards, I am

Sincerely,

  
Sylvan Lang

16  
Encl.

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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20 January 1953

Mr. Jerry Bywaters, Director  
Dallas Museum of Fine Art  
Dallas  
Texas

Dear Jerry:

Edith asked me to write you to suggest that you be sure to communicate with Mr. Max Miller

1629 So. Bay Shore Drive  
Miami, Florida

and request the loan of his WHITE CANADIAN BARN by Georgia O'Keeffe. This is the only one of those barn paintings available, and Edith feels that it should be included in the show.

Best regards.

Sincerely yours,



9 January 1956

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City

Dear Mrs. Halpert:

I have indeed read about the numerous John Marin exhibits, and it may amuse you to note that even the Montreal Gazette carried this morning a story. It is also good to hear that the 10 Regular copies sold so fast and I wish to thank you for the check enclosed with your letter of the 7th.

There is no objection on the part of Twin Editions or the Estate to consigning the entire stock now with Russell-Rutter, 461 Eighth Ave., Tel.: LC 3-2650 with you on terms as set forth in my letter to Mr. John Marin Jr. in ill. dated October 30, 1953. Enclosed therefore an authority to you to take these books out of Russell-Rutter's custody.

I believe that there are all in all still 445 copies with Russell-Rutter, of which 73 Special Edition and 372 Ordinary Edition copies. This is after the 15 copies taken out by you on the experimental basis. So as to satisfy sentimental reasons of the heirs, I suggest that 5 special copies and 10 ordinary ones be retained for them and therefore should not be covered by the agreement between us. You may as well take these out, however, also and I will pick them up from you on my next trip to N.Y.C.

Therefore the consignment lot, on terms of ill. of my letter of October 30th, 1953 would cover 73 Special Edition copies (after 5 sentimental copies, but adding in 5 you now have) and 362 Ordinary Edition copies.

As to the special etching in the Special Edition, my memory is that this edition was limited to the number of Special copies. There were, however, copies of the other ordinary reproductions. These have been sold in one batch on terms that they would be sold individually at normal prices. They are not allowed to be sacrificed till all the portfolios are sold, nor are they to be sold other than individually. It is my feeling that I could probably buy back a batch of these at prices close to what I sold them for. Should you be interested in acquiring some of them, kindly let me know and I will do my best.

I am enclosing an extract of the above-mentioned paragraph in form of a short agreement between us from the letter of October 30, 1953. Kindly send the copy signed by you back so that it may serve as an agreement.

It is good to hear that this may mean good business for both of us and I am sincerely happy about it.

Sincerely yours,

*Stephen D. Friedman*

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January thirteenth,  
1 9 5 3

Dr. Earl E. Harper,  
University of Iowa,  
Iowa City, Iowa.

Dear Dr. Harper:

I thought you would like to know that the artists I have run into, among those who were invited to your "LOOK" exhibiton, are very delighted and those associated with the gallery have consulted with us about the choice of pictures.

It occurred to me, in this connection, that it might be a good idea to endeavor to obtain the paintings which were reproduced in the "LOOK" issue covering the story, as well as the two or three others you desire. If so, it might be well to apprise the dealers accordingly, as a number of the paintings may be in other collections by this time.

Sincerely yours,

egh-k.



# W. S. BUDWORTH & SON, Inc.

PACKERS AND MOVERS OF WORKS OF ART

COLLECTING AND PACKING FOR ART EXHIBITIONS A SPECIALTY

PHONE COLUMBUS 8-2194

424 WEST 52nd ST., NEW YORK 19, N. Y.

ESTABLISHED 1857

January 7, 1953

Virginia Museum of Fine Arts  
Boulevard & Grove Ave.  
Richmond 20, Va.

Attention: Mrs. Violet Garland Pollard

Dear Mrs. Pollard:

Your letter of the 5th received by us today with reference to the Stuart Davis, "Little Giant", Still Life, which we returned to you on December 31, 1952, after exhibition in Venice, under the auspices of the American Federation of Arts, and later at the exhibition at the Downtown Gallery in New York City.

At no time, did we notice the damages to the canvas which you describe, although we thought we had looked them over carefully when in our possession at various times. The Exhibition, of course, was insured by the American Federation of Arts, and we understand that the insurance was carried over by the Downtown Gallery while the Davis and Kuniyoshi paintings were in their possession.

Our records are open for inspection by the insurance carriers, and we trust that the damages which you describe are not too serious.

Faithfully yours,

W. S. BUDWORTH & SON, INC.

CWJ/ev

BY *Charles W. Shuman*  
Secretary

CC: American Federation of Arts  
Downtown Gallery

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January 14, 1953.

Mr. Armin Scheler,  
Department of Fine Arts,  
Louisiana State University,  
Baton Rouge, 3, La.

Dear Mr. Scheler:

I shall be glad to lend you my painting,  
"Job's Tears" for your exhibition of  
Louis Guglielmi paintings, from March 1st  
to March 25th.

I would like you to place a valuation of  
\$1000.00 on this painting for insurance  
purposes.

The painting will be ready when you wish  
to have it collected.

Yours sincerely,

GA:ml



January 7, 1964

Mr. Stephen A. Jarislowsky  
188 Beverley Avenue  
Mount Royal, P. Q. Canada

Dear Mr. Jarislowsky:

As you know, we received the fifteen copies of the Marin portfolio -- 10 regular and 5 special. A check for the former is enclosed.

We find that space can be made in our storeroom for the balance of the books if you would like to consign the entire group to us. With several Marin exhibitions about to open there is a good possibility that a number of the portfolios can be sold in the near future, but in any event we shall do all we can to publicize and to promote the sales, if you will give us complete control of the books and the remaining prints that you may have. By the way, I am referring to the etchings. Please let me know whether this will be satisfactory so that John Marin Jr., and I can arrange for the future promotion.

Sincerely yours

WCH:la

**Virginia State College**  
**Petersburg, Virginia**

TREASURER'S OFFICE

January 2, 1953

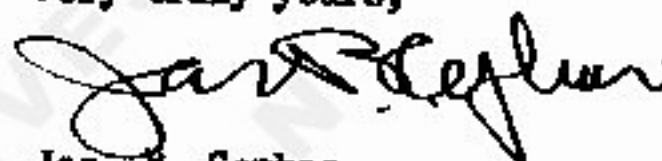
Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York 2, New York

Dear Mrs. Halpert:

I am happy to advise that the two pictures, "Girl in Bedjacket" by Pascin and "Interior" by E. Vuillard, have been located at the College. I am offering to return them to the Gallery, provided the insurance company agrees and is willing to accept a refund of the amount that they have paid to cover the loss. It is our understanding that you are seriously concerned about the return of these pictures, inasmuch as the insurance reimbursement did not represent their full value.

The glass to the frame of each picture was cracked, but the drawings are unharmed. Please advise if you will accept the return of these pictures on the basis of a full refund of the amount (\$350.00) that we reimbursed to you on account of the loss last July.

Very truly yours,



Jas. B. Cephas  
Treasurer-Business Manager

JBC:ajb

CC: Mr. G. B. Bruce, Adjuster  
Gen. Adjustment Bureau  
American Building  
Richmond 19, Virginia

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STATE UNIVERSITY OF IOWA  
SCHOOL OF FINE ARTS  
IOWA CITY, IOWA

OFFICE OF THE DIRECTOR

January 2, 1953

My dear Mrs. Halpert:

I think you will be interested to know that I am now going forward with plans for the exhibition of paintings by American masters, based on the Look poll as brought to my attention by yourself when I visited with you in New York last fall.

Mr. Gardner Cowles of the Cowles Publications has indicated his interest and cooperation.

I am writing to ask whether you can and will tell me what galleries represent these eleven artists. Of course, I know that several of them are with you.

Do you think it would be a reasonable request on my part for me to ask the galleries representing the artists to loan me either three or four paintings by each of the artists for the exhibition this summer?

Do you think I should seek to borrow pictures directly from the artists? Mr. and Mrs. Cowles have assured me they will personally write each of the artists and apprise them of the interest of Look Magazine in the show and the desire of the publishers that I shall have such support as is necessary to plan and promote it.

I plan to be in New York City approximately January 27 to February 3 or 4, and at that time I shall want to make final arrangements about all details. But I will correspond with everyone involved prior to coming to New York City in order to get everything organized and in hand.

I shall greatly appreciate your advice and help in this matter.

Sincerely yours,

*Earl E. Harper*

Director

EEH:m

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, N. Y.

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*The Pine Shops, Inc.*  
*Big Rapids, Michigan*

January 9, 1953

The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Attn: Mr. Charles Alan

Dear Mr. Alan:

We have sent today the check to  
W. S. Budworth & Son, Inc., in pay-  
ment of the freight bill you had  
forwarded to us with your letter of  
December the 26th.

We wish to extend our thanks  
and deep appreciation for the good  
turn in lending us the wooden Cigar  
Store Indian, which you lent us at  
the request of Mr. Ed. Spillars.

Yours very truly,  
THE PINE SHOPS, INC.

*D. P. Kurzewski*

D. P. Kurzewski, Office Mgr.

DPK:bh

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# THE WILDERNESS ROAD TRADING POST

SEVEN MILE FORD, VA

14 January 1953

Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Miss Halpert:

Alexina Bleckley in Delray asked me to write you what I could about the local folk arts.

I am afraid that is rather a large order, or would be, if I knew anything about them. I do use some of the local mountain talent to carry out lines I design for my shop, and I have formed some personal opinions as to the quality, imaginative range, etc., etc., of their work, but I am hardly prepared to write a treatise on the subject that would probably have little application to the work you are preparing.

The decoupage shown in my shop folder could hardly be called a folk art, but it is, as you doubtless know, a very fascinating one.

Perhaps if any specific question arises I might be able to be of more help. If in your research you come this way, please plan to pause here.

Sincerely yours,

*Lucy Crockett*  
(Miss) Lucy H. Crockett

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January 9, 1953.

Mr. Duard W. Laging, Director,  
University Art Galleries,  
University of Nebraska,  
Lincoln, 8, Nebraska.

Dear Mr. Laging:

The Reuben Tan drawing, "Pebble Beach",  
which was selected for your forthcoming  
exhibition, has been sold.

Would you like us to make a substitution,  
choosing one from the same series of draw-  
ings which, we believe, is of equal caliber.

Sincerely yours,

CA:ml

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January 7th, 1953.

Dr. J. S. Miller,  
Hillside Hospital,  
75-59 263rd Street,  
P.O. Box 38, Glen Oaks, L.I.

Dear Dr. Miller:

I am writing you at the suggestion of Dr. Klein.

As you know, Jacob Lawrence painted a series of pictures while at Hillside. The exhibition was held from October 24th to November 11th, 1950, and was a great success; and, a number of pictures were acquired by museums and private collectors. One of the series called "Psychiatric Therapy" is still available, and I should like to present it to Hillside both as a gesture of thanks for what had been done for Lawrence, and to make a purchase from him at this time. A photograph is enclosed.

Will you be good enough to let me know whether you and your committee will accept this painting for hanging in the board or staff room.

Sincerely yours,

EJH:ml

January seventh,  
1 9 5 8

Mr. George Arons,  
31 Holbrook Street,  
Ansonia, Connecticut.

Dear Mr. Arons:

I am enclosing my personal check for \$165.,  
in payment of the Sheraton desk.

I cannot tell you how sorry I am about this,  
but I was under the impression that Mrs. Kelley  
had mailed the check to you quite some time ago.  
I suppose I should have communicated with her  
about it.

Your letter did not reach me until a day or two  
ago, when I returned from a lengthy winter va-  
cation.

Sincerely yours,

egh-k.  
encl.



January thirteenth,  
1 9 5 3

Mr. Sam Cantey, III,  
5808 El Campo Terrace,  
Fort Worth, Texas.

Dear Sam:

It was so nice to hear from you.

Naturally, I am delighted that you and Betsy are happy with "Triple Dip". I suppose it can remain in the show, as we can forward duplicate prints if anyone else should decide to acquire this print.

I don't know why you can't indulge in your latches, particularly with our time payment plan. The Sheeler and the Zerbe are both unique in price as neither has paintings in that price catalogue frequently. As a matter of fact, in the case of Sheeler, it certainly is one of the very rare occasions. Fifty bucks a month would do it. Who says I don't write sales letters?

When are you guys coming up to see us? It has been a mighty long time and I can promise you a gay evening if you give us sufficient notice.

My best to you and Betsy.

Sincerely yours,

egh-k.  
encl.

THE COLUMBUS GALLERY OF FINE ARTS

EAST BROAD STREET AT WASHINGTON AVENUE  
COLUMBUS 15, OHIO

January 13, 1953

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Miss Halpert:

Thank you for your letter of January 7 about  
our Harnett and I shall make arrangements to  
have it shipped to you.

I shall be very interested to hear your opinion  
about it and its possible value.

Yours very sincerely,



Lee Malone  
Director

LM:cb

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



WILLIAMSON, J. L. JOURNAL

1911-1912, 1913-1914

1915-1916, 1917-1918

enjoy being with you, we'd like  
to have the pleasure again soon.

Let us know, please, the exact  
opening of the Marin show. and when  
you have a moment or two out  
of your busy 18 hours per, drop us  
a line.

Again, thanks for everything  
and a good year to you.

Fondly —

Barbara  
(and Larry, too)

[Jan. 1953]

BENJAMIN M. JURIN, M. D.  
1028 CONNECTICUT AVENUE, N. W.  
WASHINGTON 6, D. C.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Downtown Gallery:

Enclosed find  
20<sup>00</sup> on my account.

There is some doubt  
in my mind about the  
amount of my last payment  
(by money order) to you; my present  
recollection is that it was 30<sup>00</sup>.

Could you consult your records  
and inform me of the date  
and amount of my last  
payment?

Thank you.

Benjamin M. Jurin



January 9th, 1963.

Mrs. Otto Spaeth,  
640 Park Ave.,  
New York, N. Y.

Dear Mrs. Spaeth:

We are returning herewith your check because the written amount does not agree with the numerical amount. The figure \$208.00 is correct.

Sincerely yours,

Bookkeeper

ML



NATIONAL INSTITUTE OF ARTS AND LETTERS  
633 WEST 155TH STREET, NEW YORK 32, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14, 1953

Downtown Gallery  
32 East 51 Street  
New York City

Gentlemen:

The Committee on Grants thanks you so much for letting them see the photographs of the works of Messrs. Meigs and Katzman which I am returning to you herewith.

The Committee considered them seriously but because of the limited space it was necessary to restrict the number of candidates, and the Committee regretfully had to exclude them from those to be exhibited.

Very sincerely yours,

Leon Kroll, Chairman  
Committee on Grants for Art



MRS. LEONARD STRAUSS

630 WEST POLO DRIVE

CLAYTON 5, MISSOURI

Jan. 12 [1953]

Dear Mrs. Halpert:

Thank you for your letter of Nov. 24, which, due to pre-holiday stress, was "filed but not forgotten."

I appreciate your keeping the door open for me. We expect to be in New York Feb. 15, and I will come in some time that week to see you.

Cordially yours,

Jimmy N. Strauss

The George W. and Harriet B. **DAVISON ART CENTER**  
**WESLEYAN UNIVERSITY** Middletown, Connecticut

January 12, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City,  
New York

Dear Mrs. Halpert:

I guess I will not have to send you a photograph of our  
Sheeler after all, because, according to an appraisal  
we got the other day, you appraised it at \$1,400.00 on  
April 25, 1952.

Sincerely,

*Samuel M. Green*  
(part)

Samuel M. Green  
Director

SMG/a

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January seventh,  
1 9 5 3

Knoedler and Company,  
14 East 57th Street,  
New York, N. Y.

Gentlemen: Attention: Mr. Fry.

I cannot recall whether I gave you any further information regarding the group of paintings and drawings which were smoke damaged.

On my return from a vacation, I was advised by Dr. Fetter that the insurance company has agreed to having the work done and I am, therefore, writing to suggest that you go on with the job as originally planned - at your convenience.

Sincerely yours,

egh-k.



January 14th, 1953.

Mr. Wallace Reiss,  
4 Ter. Rue des Ecoles,  
Paris, 5e, France.

Dear Mr. Reiss:

When I returned from my vacation I found your letter, which I put aside for second consideration.

To say the least, I was quite shocked with the attitude expressed. Having been in this field twenty-six years, and having dealt with artists, old and young, I must say that this is a completely new experience for me.

With the exception of a few galleries in the United States, artists have to pay for the privilege of exhibiting their pictures either singly or in groups. They are obliged to expend large sums of money for packing and shipping to exhibitions - national in scope or regional - in the hope of being accepted. They are delighted if their names are mentioned in a local newspaper, and are overwhelmed when their names appear in a national publication.

While this may be considered a sorry state of affairs, the number of artists in ratio to exhibiting facilities is quite tremendous.

In organizing the Ground Floor gallery, we removed from the premises the only well paying department - American Folk Art. We did this in the hope of helping living American art and artists. As you have reason to know, the response to the Ground Floor room is most gratifying, justifying our hopes. A number of the paintings were sold (many at discounts, of course, to start the ball rolling) followed by the artists' inclusion in major museum exhibitions, price awards, and fellowships. All this is due, not only to the quality of the work shown, but - and I can say this with all due modesty - to the sponsorship of the Downtown Gallery which provided for the young artists the best audience in American art galleries, including every museum director, experienced and new collectors, and the largest general public - who, with few exceptions, are predisposed to accept the exhibitors. While this factor alone is considered a vital asset by everyone associated with the gallery, in the case of the Ground Floor room we risked, too, not only the large overhead, but also

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STATE OF INDIANA  
BALL STATE TEACHERS COLLEGE  
MUNCIE

January 14, 1953

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Sir:

I would like to make an inquiry as to what it would cost to have a showing of John Marm's watercolors, drawings, and oils.

Either a group making up about 20, or a group of 40, we have two different size galleries and I would like to see what the difference in cost would be.

Sincerely,

*Alice W. Nichols*

Alice W. Nichols  
Head, Art Dept.

an/kas

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Oct. 23/1952

7:30

9 PM



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January 14th, 1953.

Mr. Thomas A. Gaglione,  
The Mayo Hill Galleries,  
1200 East Atlantic Avenue,  
Delray Beach, Florida.

Dear Tom:

The O'Keeffe paintings finally went to the packers, and are now enroute to Dallas. The collection is really superb, magnificent, terrific.

I have made a tentative reduction from 30 to 20 paintings for Delray and thought it advisable to eliminate the borrowed paintings, with the exception of the one from Max Miller, otherwise the return shipment would become very involved for you. It would necessitate separate crating to the Metropolitan, Addison Gallery, etc. However, if you want to have those included, just let Jerry Bywaters know.

From here on, you two boys can work out your own O'Keeffe problems; and when the exhibition is held in Delray, do not let anybody tell you that O'Keeffe is full of sex symbols. If they do, just tell them that they are frustrated characters and should read a book. In any event, you will have both an exciting show and an exciting time.

While I think of it - the Le Ray Berdeaus, Villa Today, Palm Beach, have been flirting with an O'Keeffe for some time. The two which interest them particularly are "Poppies" and "Yellow Cactus Flower". Either one of these will "fit in" with their decor.

Life in New York goes on in a hectic, mad way. And, Boy, how I miss the sound of the surf and your voice.

Love -

EGH:el

January 12, 1953.

Mrs. Louise B. Clark, Director,  
Brooks Memorial Art Gallery,  
Overton Park,  
Memphis, Tenn.

Dear Mrs. Clark:

Ben Shahn has done one print of orchestra chairs which is called "Silent Music". Which ever expert selected the print called "Orchestra" must have had this one in mind. We would be glad to lend you "Silent Music" and "Lobster Fisherman" by John Marin for your April showing. Just send me a postcard about March 1st, reminding me to ship these prints to you.

John Sloan is represented by the Kraushaar Gallery. Therefore, I would suggest that you communicate directly with them about the loan of this print.

Sincerely yours,

CA:ml



January 12th, 1953.

Mr. Donald Berry,  
8 Blaine Avenue,  
Beverly, Mass.

Dear Mr. Berry:

In reply to your inquiry of January 7th, we would be glad to look at photographs of your paintings. However, I must explain to you that we have absolutely no plans for adding to our list of artists. As we are now representing thirty-four painters and two sculptors, we feel that we must wait for some time before we spread the interest any further.

Sincerely yours,

GA:sl

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28 Chesterford Gardens,  
London N.W.3.  
January 11th, 1953

Dear Mrs. Halpert,

I am giving some talks  
on "Contemporary American Painting",  
and would very much like to have  
a slide made of an early Stuart  
Davis watercolor, "Rendezvous" (1912),  
reproduced in American Artists  
Group Monograph No. 6. Have I  
your permission to do so, assuming  
that this picture is still owned by  
the Downtown Gallery?

Sincerely yours,  
Clyde Marks



January 14th, 1953.

Mr. Kenneth Franzheim,  
2402 Crawford Street,  
Houston, 4, Texas.

Dear Mr. Franzheim:

When I returned from my vacation I found some correspondence that had passed between you and Mr. Alan regarding Zorach. I was very pleased to learn that you were considering Zorach.

It occurred to me that you would be interested in the fact that he is now completing a large project for the Mayo Clinic in Rochester, Minnesota. This project comprises four over-life size figures to be cast in bronze and applied to the facade of the new building. This is confidential, but I feel it is an important bit of information for you.

Whenever you are ready to send the material, we shall be glad to get the sketches started.

Sincerely yours,

EGH:ml

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[953]

Ly Côte d'Azur  
63 NICE - Un coin de la Promenade

Dear friend

Hello.

Here I am in the south of France the land of colorful vegetation. I've visited St. Paul de Vence near by here - home of Matisse - Picasso - Marc Chagall. What a lot is new in the American Art! I expect to be here to early summer then move up + over with the warmer climate. As the weather improves to ward the North of France or England. Best wishes to all your staff.

Hotel  
Plaza  
NICE FRANCE

Sincerely  
Ed Gallagher

L. GILBERT & Co. Edmond Photo. Nica  
Reproduction interdite



PAR AIR AVION

Mrs. EDITH HALPERT

32 East 51<sup>st</sup> Street

NEW YORK city

NEW YORK

U.S.A.



January thirteenth,  
1 9 5 3

Mr. Spencer Cowan,  
88 Church Street,  
West Roxbury, Massachusetts.

Dear Mr. Cowan:

It is a long time since I have had the pleasure of seeing you at the gallery and now that the holidays are over, perhaps you will both pay us a visit.

I am a little embarrassed about writing you regarding this matter but, as a businessman, I am sure you will appreciate that such things are necessary under the circumstances.

Our accountant has checked through our books and has furnished me with a report of several accounts which he feels have been inactive beyond reason. Yours was among these. He called my attention to the fact that the purchase of the Levine was made on June 4, 1951, and that the \$100. a month arrangement followed through to some degree until December 14th of that year, amounting to \$600. total payment, against the \$2,000. purchase price, leaving a balance of \$1,400.

He also called my attention to the fact that there has been no payment since December 14th, or a period of a little over a year. Since we are responsible to the artists, we have been obliged to advance the money to Levine as we could not expect him to wait so long and you can well understand that we are not in a position to finance many accounts, much as we should like to.

Won't you, therefore, be good enough to start making regular payment - even if it is a matter of \$50. a month - unless you can make up something for the past year. Needless to say, I shall be most grateful to you for your cooperation.

My best regards.

Sincerely yours,

egh-k.

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## CORRESPONDENCE

1953



January 8th, 1963.

Dr. Wilfred C. Hulse,  
110 West 95th St.,  
New York, 25, N. Y.

Dear Dr. Hulse:

We are returning herewith  
your check which you have overlooked sign-  
ing.

Sincerely yours,

Bookkeeper

# FLORIDA GULF COAST ART CENTER

CLEARWATER FLORIDA

CLEARWATER ART MUSEUM CLEARWATER

GULF COAST ART SCHOOL BELLEAIR

GEORGINE SHILLARD GALLERY BELLEAIR



January 7, 1953

Mr. Charles Alan, Associate Director,  
Downtown Gallery,  
32 East 51st Street,  
New York 22, New York

Dear Mr. Alan:

We are sorry that you must have "Juke Box", by Jacob Lawrence, but if it is necessary, I will contact the gallery in Key West, where the Contemporary is exhibiting until January 17. I will have them ship the painting to Detroit Institute of Art, Detroit, Michigan, collect.

When you send the replacement-"Magic on Broadway", will you please send to our next place of exhibit, the Morse Gallery of Art, Rollins College, Winter Park, Florida, Mr. Stanley Tasker, Chairman. The exhibit opens there, January 25 and will be on view until February 14.

I am writing immediately to Key West, and I will also inform Morse Gallery of the substitution. Hope this will all work smoothly, as we had hoped to have the show remain intact to the end of the circuit. However, when it is necessary for a withdrawal and a substitution, we are glad to comply.

The notices of this 14th Contemporary have been good, and it has been well received in each locality.

Sincerely,

*Mrs. Dallas W. Young*  
Mrs. Dallas W. Young

secretary to Mrs. Shillard Smith

P.S. Miss Jenny Lind is no longer with the Art Center, and I am handling all correspondence with Contemporary.

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January seventh,  
1 9 5 3

Mr. G. E. H. Whitlock,  
Whitlock Building,  
11 Broadway,  
New Haven, Connecticut.

Dear Mr. Whitlock:

When I returned from vacation, I found your letter, together with the snapshot of a figurehead. Is this the one that we had discussed previously?

You may recall our telephone conversations, including the one in which you advised me that the figurehead was sold to the Mystic Museum. Your letter of a much later date is confusing to me.

If this is still available, and if you would care to send it on approval, I would be glad to consider it.

Sincerely yours,

egh-k.

January seventh,  
1 9 5 3

Mr. Frederick S. Night, Associate Director,  
The Institute of Contemporary Art,  
130 Newbury Street,  
Boston 16, Massachusetts.

Dear Fred:

Although we published a book on Max Weber and represented him some years back, we no longer are his agents. Because his dealer, Mr. Rosenberg, is not among my bosom friends - or any other kind - I hesitate to communicate with him about the slides and would suggest that you have your secretary do so.

I am so glad that you are planning to be in New York shortly. Won't you let me know ahead so I may have the pleasure of inviting you to dinner.

Sincerely yours,

egh-k.



January 7, 1953.

Miss Adele Lawson,  
Palmer House Galleries,  
Palmer House,  
Chicago, 3, Illinois.

Dear Miss Lawson:

I have spoken with Mr. Marin, and it is agreeable to both him and us for you to show the group of his prints at the Cliff Dwellers in Chicago during February.

For our records we would appreciate receiving any newspaper clippings, reviews, catalogs, etc. in connection with these showings.

Sincerely yours,

GA:ml

January 7, 1953  
8 Blaine Avenue  
Beverly, Mass.

Dear Mrs. Halpert,

Sometimes you buy  
works by unknown artists.  
I'm as unknown as a person  
can be. Will you let me  
send you photographs and/or  
samples of my oils and  
gouaches?

Donald Berry



January 2, 1933

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Sylvia Elber  
500 Kappock Street  
Riverdale 63, New York

Dear Mrs. Elber:

In October the Museum of Modern Art asked us to bill to you a picture which you had retained from the rental service. Accordingly a bill was sent to you on that date for \$121.90. Our understanding with the museum is that such payments be made directly to us and I am writing to ascertain whether by some error the check had been addressed to the Museum.

I am sorry to bother you about the matter, but we do not want to disturb the museum in this connection.

May I have an acknowledgement by return mail. A self addressed envelope is enclosed.

Sincerely yours

EGH1a

GREENWOOD PARK DES MOINES 12, IOWA

Jan. 2 1953

Dear Edith:

This is merely a memo  
concerning those pesky "information  
sheets" and photographs of paintings  
for the Virginia Show: as they  
did not arrive here, I hope  
you can get them sent to me  
to the Virginia Museum in Richmond  
by next Tuesday Jan. 5.

I expect to be in Richmond  
Wednesday and Thursday next week  
to go over arrangements for the  
catalog etc. -  
Thanks for everything - especially  
the nice evening in your home.  
Sincerely DK



LAW OFFICES  
**JOSEPH E. GOLD**  
SUITE 1301 FINANCE BUILDING  
1426 SOUTH PENN SQUARE  
PHILADELPHIA 2  
RITTENHOUSE 6-3100

January 9, 1953

The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Attn: Mrs. Edith Halpert

Dear Mrs. Halpert:

I have your letter of January 7, 1953, and the enclosure. Thank you very much for obtaining O'Keeffe's autograph on the photo of our painting.

We are most pleased that this painting was chosen by the Museum Association and you may surely use our name with reference to the same.

I enclose herewith check for \$100.00 on account.

Sincerely yours,

  
JOSEPH E. GOLD

JEG:sbl  
Enc.

January eighth  
1 9 5 3

Mr. Warren T. Mosman, Art Consultant  
Ellerbe And Company  
First National Bank Building  
Saint Paul 1, Minnesota

Dear Mr. Mosman:

I have just returned from a vacation and am assembling the material I promised you. Meanwhile, just on a chance, I spoke to George L. K. Morris, who has painted or carved several murals and wall decorations, and his whole approach to the subject is a knowing one. I am enclosing his statement and a rough pencil sketch, together with some photographs.

Since I gave Morris exactly two days to think about this matter, you can appreciate that the result is a spontaneous one. Furthermore, because I did not want to give him any information which would suggest the specific place, the idea has no specific relation to the architectural space. The design seems to me extraordinarily good and with the superb sense of color characteristic of Morris' work, I feel that something quite remarkable can be achieved.

However, photographs of other artists' work will be sent on to you. I just could not resist this bit of spontaneous combustion.

Sincerely yours,

egh-k  
enc.



Alan

~~1945~~

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith:

When we talk of gallantry, let us think for a moment of the many times I ran downstairs to shove aromatic spirits of ammonia up your nose - with never a "thank you" - but only to hear how you told other people that I had caused your attack. Let us think of the many times I ran out to get orange juice etc. etc. - the many times I called doctors until late at night.

Let us think, too, of the many times I went up & down from the fifth floor to the basement to try to repair that old oil burner - or Ellis Reis' fuse - or the many Sunday mornings I came down at 9 A.M. to put water in the boiler.

It happened tonight that I had an appointment for a few minutes which seemed important to me. After all, it is your house & your responsibility. I think what you did tonight was a mean & extremely selfish act.

Beside that, I think you owe me an apology.

Chris.



# COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD AND GROVE AVE.  
RICHMOND, 20

5 January, 1953

Mr. Burton Cumming, Director, American  
Federation of Arts, 1083 5th Avenue, New York 28, N.Y.  
✓ Mr. Charles Alan, Associate Director, Downtown  
Gallery, 32 East 51st Street, New York, N.Y.  
W. S. Budworth & Son, Inc., 424 West 52nd Street, New York

Dear Sirs:      re Stuart Davis, LITTLE GIANT, STILL LIFE

The above oil painting was received today. It was found that the following damage occurred to the painting while it was on loan:

Small hole punched through canvas  $\frac{1}{4}$ " from left side and 22" from bottom of canvas, beside which are two pin-point holes.

Paint surface flaked in small area (approximately  $\frac{1}{2}$ " diam)  $1\frac{1}{2}$ " from left side and 18" from the bottom of the canvas.

It was our understanding that both the American Federation of Arts and the Downtown Gallery carried insurance on the painting in the amount of \$6,000.

Can you determine from your records just when the damage occurred? If not, I presume you should both notify your insurance companies. Perhaps they would like to have their Richmond representative see the painting.

We regret the necessity of calling the matter to your attention although, of course, I realize that you would have us do it.

Sincerely yours,

*Wollet M. D. Pollard*  
Mrs. Jno. Garland Pollard,  
Associate Director for  
Business and Membership.



\*This copy for The Downtown Gallery

9 January 1958

The Twin Editions  
Estate of Robert Freund  
Stephen A. Jarislowsky  
168 Beverley Ave.  
Mount Royal, P.Q.  
Canada

Russell-Rutter Co.  
461 Eighth Avenue  
New York 1, N.Y.

Gentlemen:

This is to authorize you to deliver to The Downtown Gallery,  
32 East 51st Street, New York City at your office the following port-  
folios held by you for us:

372 John Marin Portfolios	-	Ordinary edition
73 do.	-	Special Edition

It is my belief that according to my records this is the full  
balance of portfolios of this title left with you.

very truly yours,  
THE TWIN EDITIONS

Stephen A. Jarislowsky

168 Beverley Ave.  
Mount Royal, Que.

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

January 7, 1955.

Dr. I. Howard Kaiser,  
102 Irvington St., S.W.,  
Washington, D. C.

Dear Dr. Kaiser:

Thank you for your recent letter about "Indian Summer" by Arthur G. Dove. I am sending this painting for your approval and that of your wife. It seems to me that any question of method of payment is academic if your wife doesn't respond as enthusiastically as you to the painting.

However, I can tell you that payments of \$50.00 a month are agreeable to us on condition that there is a substantial down payment - about one-third of the total cost. If this is extremely inconvenient for you, let us know and we will see what can be worked out.

The price range of Marvin water colors is from \$1000.00 to \$3000.00, and the oils run from \$2000.00 on up and up and up.

I am sorry that you are not going to be able to get to New York to see the exhibition which many people consider the best ever presented by this artist.

My best regards -

Sincerely yours,

CA:ml



January seventh,  
1 9 5 3

Mr. Robert Straus,  
53 Briar Hollow Lane,  
Houston, Texas.

Dear Bob:

No doubt Robert Prausser gave you the latest reports of the New York art world. It was awfully nice to see him and his wife and I am glad that I got back from my vacation in time to have a real chat with them.

The Stuart Davis has just been returned from exhibition and it occurred to me that your struggle has continued for quite a long period. Naturally, I am very eager to know how Carol responded to the painting via the little color slide and how did she like the Tam that we sent you on approval, together with the Burlin.

Incidentally, the Davis painting is to be shipped to the University of Illinois for the large exhibition planned. You and Carol are not planning to be in Urbana, Illinois, by any chance? Although I am reasonably certain that the University will not buy a picture this year, for the simple reason that they quietly bought the Shahn and depleted their budget, there are always outside possibilities - particularly in the case of Davis, whose recent new stock this represents. Don't let us add any more pictures to the show we are planning - pictures Bob didn't buy.

I hope you and Carol and the little Strauses had a wonderful holiday.

My best regards.

Sincerely yours,

agh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





## STANDARD PYROXOLOID CORPORATION

MANUFACTURERS AND FABRICATORS OF PLASTICS SINCE 1907

SHEETING • DRESSING COMBS • FINE COMBS • MIRRORS • BRUSHES • TOILET ARTICLES • HAIR ORNAMENTS • MOULDED PLASTICS

LEOMINSTER, MASS.

January 5, 1953

Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan:

The frame for the Marin arrived in good shape, and the painting looks very well in it. It was a good choice.

I supposed you had received one of our Christmas cards. The Gallery should have been on our mailing list, but possibly it was not.

The plates were done hurriedly as you know, and I am not entirely happy with the results. The color separation could have been improved a great deal, but time would not allow and they served.

I will send one of these cards to you under separate cover, and enclose a few copies of the reproduction.

Possibly I will be able to get in to see you before the month is over.

With best regards, I am

Sincerely yours,

*W. H. Lane*  
W. H. Lane

WHL:R

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# Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET  
BOSTON 15, MASS.

ROBERT T. MARKSON

January 5, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I have not sent you a check for the Levine because I do not know yet whether I am going to buy it personally or for my office.

Also, I haven't any concrete plans regarding the business and art as I haven't spoken to Mr. Solinger yet.

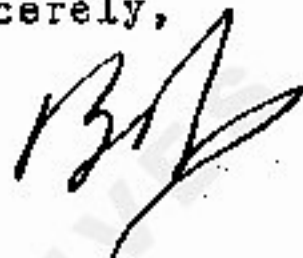
We're leaving for the coast in a few days and on our way back will probably stop in New York, around the end of the month, at which time I would like to chat with you and Mr. Solinger and hew this out.

If you want a check before then, I'll send you my personal check and then decide what to do about the painting later. If it doesn't make any difference to you, hold it in abeyance until we discuss it.

Heard all about your wild doings in the south. I understand Palm Beach will never be the same!

Joyce and I send you our love.

Sincerely,



RTM:TB

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January seventh,  
1 9 5 8

Mr. James B. Cephas,  
Treasurer-Business Manager,  
Virginia State College,  
Petersburg, Virginia.

Dear Mr. Cephas:

As I wrote to Dr. Simon on December sixteenth, I should be very glad to refund the \$550. to the insurance company for the two pictures which were presumably lost.

However, I shall have to see them to make sure that there has been no damage - now that you mention that the glasses were cracked. I assume you are replacing the latter before shipping the pictures.

Thank you for your courtesy.

Sincerely yours,

egh-k.



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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

W. F. MARSHALL, PRESIDENT

1201

#### SYMBOLS

DL=Day Letter  
NL=Night Letter  
LT=Int'l Letter Telegram  
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1953 JAN 9 PM 12 59

NA129 PD=CAMBRIDGE MASS 9 1232P=

DOWNTOWN GALLERY=

32 EAST 51 ST=

PLEASE WIRE COLLECT CARE HOTEL CONTINENTAL DATE OF  
SHAHN DRAWING MAN PICKING WHEAT THANKS=

=PAUL J SACHS=

1950

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BRIDGING THE GOLDEN GATE, SAN FRANCISCO, CALIF.

49



© STANLEY A. PILTZ





NATIONAL INSTITUTE OF ARTS AND LETTERS  
633 WEST 155TH STREET, NEW YORK 32, N. Y.

January 14, 1953

Dear Mr. Lawrence:

The Committee on Grants for Art of the National Institute of Arts and Letters takes pleasure in asking you to participate in a forthcoming exhibition of works by candidates for "Arts and Letters Grants" to be held in the Gallery of the American Academy of Arts and Letters, beginning February 18 to run until March 4, 1953.

The six candidates to receive the grants of \$1,000 each for 1953, will be chosen from these exhibitors.

We would like to have two or three of what you consider your most representative works. Thorn's Express will collect all the material for the exhibition that is in New York or environs on Monday, February 9. If your work is out of trucking area, would you kindly send by express collect?

Every care will be taken to ensure the safety of exhibits, but the National Institute of Arts and Letters will not be responsible for loss or damage from any cause.

Please indicate your acceptance of this invitation under the conditions stated, by immediately returning the enclosed postal card, with your signature or that of your agent. Also, note on the postal card the titles of your works and where they may be called for.

Thanking you in advance for your cooperation, I am,

Sincerely yours,

Chairman, Committee on  
Grants for Art

Mr. Jacob Lawrence  
Downtown Gallery  
32 East 51 Street  
New York City

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January 2nd, 1963.

Dr. I. Howard Kaiser,  
102 Irvington Street, S.W.,  
Washington, D. C.

Dear Dr. Kaiser:

It is the policy of this gallery not to write letters to potential purchasers, but I cannot resist writing you at this time because I enjoyed meeting you so much, and "Indian Summer" by Arthur G. Dove is one of my favorite contemporary paintings. You seemed to respond so enthusiastically to this picture, that I would feel badly if you do not make it your own. I do hope you will see your way clear to accomplishing this. I would be glad to discuss any method of payment which you feel would make your owning this painting possible for you.

In any case, if you are in New York during the next three weeks, I do hope you will visit the gallery to see our current exhibition of new paintings by John Marin. Since you visit the Phillips Gallery in Washington, you are, in all probability, familiar with this great artist's work. His 1962 production, executed when he was eighty-two years old is really a thrilling experience.

Best wishes for the coming year.

Sincerely yours,

CA:ml

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MRS. JOHN E. REED  
WESTWINDS  
WEST GRANVILLE, MASSACHUSETTS

January 3, 1952

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st St.  
New York 22, N. Y.

Dear Mrs. Halpert:

Would you mind having your secretary note  
down on the enclosed stamped, self-addressed  
card the date of the article in LIFE which  
reproduced Oscar's "Night Forest"?

I thought it would be fun to get a copy  
of the magazine, and I thought I'd dig it  
up from various articles I'd saved from  
LOOK, LIFE and ART NEWS. I seem to have  
unearthed a lot of publicity about the  
Downtown Gallery but not the article which  
mentioned Charles Oscar.

We hope to be in to see you shortly. We're  
glad to be on your mailing list.

Yours very sincerely,

Encl.

*Sent Jan. 8/52*  
*Elizabeth G. Reed*

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# THE MUSEUM OF MODERN ART

## NEW YORK


11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

January 12, 1953

As a matter of convenience in preparing income tax returns, the office of the Treasurer of the Museum of Modern Art has listed below the individual contributions received during the year 1952 which are deductible from federal and state income taxes. Kindly notify this office if the record does not coincide exactly with that of the contributor.

MRS. EDITH G. HALPERT

<u>Date</u>	<u>Amount</u>	<u>Allocation</u>
	<u>Works of Art:</u>	
	Bonnard : 2 color lithographs	125
	Kinigstein; Female Beast	10.

  
Charles T. Keppel, Asst. Treasurer



LOUISIANA STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
UNIVERSITY STATION  
BATON ROUGE 3, LOUISIANA

DEPARTMENT OF FINE ARTS

January 12, 1953

Mr. Charles Alan  
32 East 51 Street  
New York, N. Y.

Dear Mr. Alan:

The Department of Fine Arts, of Louisiana State University, is planning an exhibition of paintings by Mr. Louis Guglielmi, who is at present a member of the Art Faculty.

For this occasion we would like to borrow the following painting from your collection to be included in this showing:

"Job's Tears"

This exhibition will be held at the University Gallery from March 1 to March 25, 1953. In order that we make adequate installation of this exhibit we will need all paintings to be at the University not later than February 15. We will return all exhibited material immediately after the close of the exhibition, and we will, of course, cover all cost of transportation and of proper insurance. Please let us know what valuation you would like placed on the painting.

If you consent to have the painting included in Mr. Guglielmi's one man show, may I mention also that a most reliable art packer and shipper will be instructed by us to call for the painting so you will not be inconvenienced.

Your earliest answer and your cooperation, to make this exhibit a successful one, will be very much appreciated.

Most sincerely,

*Armin Scheler*  
Armin Scheler, Acting Head  
Department of Fine Arts

AS:rb

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January 14th, 1953.

Mr. Thomas C. Colt, Jr., Director,  
Portland Art Museum,  
West Park and Madison,  
Portland, 5, Oregon.

Dear Mr. Colt:

I am sorry about the delay in connection with  
the photograph of the John Marin painting.

The Museum of Modern Art has the negative, and  
we have been pleading with the photo department  
to sell us several prints. I have just dis-  
covered this, and we are now sending someone  
to the museum to wangle at least one print  
immediately for you.

Sincerely yours,

EGH:ml

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the  
mayo  
hill  
galleries

Wellfleet on Cape Cod, Massachusetts

1200 East Atlantic Avenue, Delray Beach, Florida  
Thomas A. Gagliano, President  
W. Warner Long, Treasurer  
Nathaniel Saltonstall, Director

January 10, 1953

Mrs. Edith Halpert  
32 East 52nd Street  
New York, New York

Dear Edith:

Just a reminder about the Meigs' biography. Will you please send it to -

Mrs. T. M. Ball  
Orchard Ridge Road  
Bloomfield Hills  
Michigan

Inasmuch as I still have the other Meigs in the gallery would you be good enough to send me a copy of the biography also.

Did I tell you that Mr. Norton and Mrs. Richards stopped by the gallery one day last week? She called me the next day for a Henry Varnum Porr vase which she wanted to give the Nortons as a gift. I dropped the vase off at the Norton house and old pop himself welcomed me at the door. He's rather nice and I like him.

Before I forget about it I am so happy that you have been able to resume business and that you got your typewriter ribbon on once more.

I had a letter from Jerry Bywaters regarding the O'Keefe collection. It seems that insurance can be carried for the whole circuit, which would make it cheaper for everyone concerned. Am answering him today.

All for now and do hope I can get up the latter part of this month to do some buying, and hope to see you once more.

Love,

Tomasso  
a letter from Richards saying  
the Nortons' just loved the vase  
Zerk still out on approval!

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# UNIVERSITY OF ILLINOIS

Dec. 20

Feb. 28 - Apr. 12

Zerbe	Inventor	\$1000.00
Levine	Abundant Life	1800.00
Shahn	Second Allegory	3500.00
Kuniyoshi	Singing Juggler	6500.00
Burlin	Calypso	2500.00
Tan	Dark Wave	950.00
Morris	E. River Nocturne	1100.00
<del>Freundthal</del>	<del>Times Square (?)</del>	<del>1200.00</del>
<del>Siporin</del>	<del>Parade in Antecoli (?)</del>	<del>2000.00</del>
Karfiol	Nude on Red Couch (?)	3500.00
Zorach	Dancer Resting	7500.00
King	Sheba	275.00
Davis	Rapt at Rappaport's	

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January seventh,  
1 9 5 3

Mr. Joseph E. Gold,  
Room 1301 Finance Building,  
1428 South Penn,  
Philadelphia, Pennsylvania.

Dear Mr. Gold:

O'Keeffe has finally autographed the photograph, which I am sending to you for your collection.

You will be pleased to know that this painting has been chosen by the Museum Association to represent O'Keeffe in a publication devoted to the outstanding picture of the year by each artist exhibiting in this country.

May we use your name as credit?

Sincerely yours,

egh-k.  
encl.

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January 14, 1953.

Mrs. Cyrus McCormick,  
10 Grace Square,  
New York, New York.

Dear Mrs. McCormick:

I was hoping that you would be in to see the  
Marin exhibition, which is quite a sensation  
in the art world. I am sure you would enjoy  
seeing his new paintings.

And, incidently, I was hoping that you would  
clear up the account, which is now reduced  
to \$800.00. I am so eager to complete pay-  
ments to the artists.

Sincerely yours,

EGH:ml





# The American Federation of Arts

OFFICE OF THE PRESIDENT, 312-318 Genesee Street, Utica 4, N. Y.

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HONORARY PRESIDENT

*Thomas Brown Rudd*  
PRESIDENT

*Richard F. Bach*  
FIRST VICE-PRESIDENT

*Eloise Sparrth*  
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*Roy R. Neuberger*  
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& TREASURER

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*Eloise Sparrth*

*Francis Henry Taylor*

*Emily Hall Tremaine*

*Hudson D. Walker*

*John Walker*

*Suzette M. Zurcher*

January 7, 1953

Dear Member:

The President and Trustees of The American Federation of Arts with the coming of the New Year wish you happiness and prosperity.

We hope, in 1953, to be able to augment our services to you and to keep in closer contact with you in various ways. In the meantime, we thought that those of you who missed the December 28th New York Times would enjoy this reprint of the Resolutions for The New Year by Aline B. Lochheim which is enclosed with this letter.

Never has the Federation faced the New Year with brighter prospects of increasing its usefulness to you.

Sincerely yours,

Thomas Brown Rudd, President

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January 14, 1963.

Mr. Samuel M. Green, Director,  
Davison Art Center,  
Wesleyan University,  
Middletown, Connecticut.

Dear Mr. Green:

I am a little vague about an appraisal of April 25th, 1952, but that is not of great importance. However, I am eager to have a record of the painting for our photograph book; thus, if you can arrange to send us a print it will be very nice and we will be grateful.

Sincerely yours,

EGH:ml



January 7th, 1963.

January 7th, 1963.

Mr. Nathan Dart

Mr. Nathaniel Pousette-Dart,  
c/o Pellegrini & Cudahy,  
41 East 50th St.,  
New York, N. Y.

Dear Mr. Pousette-Dart:

At the suggestion of Mr. Defenbacher,  
Director of the For North Art Center,  
we are sending you the enclosed photo-  
graph of Ben Shahn's "City of Dreadful  
Night".

Sincerely yours,  
The Downtown Gallery  
per

rior to publishing information regarding sales transactions,  
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purchaser is living, it can be assumed that the information  
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[1953]

C. RUSSELL LEWIS  
YOUR FRIENDLY PAINT STORES



PAINT STORES

REPLY TO

Picture Framing Department  
115 Walnut Hill Village

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Galleries of New York  
32 East 51st  
New York City, New York

Attention: Edith Halpert

Madam:

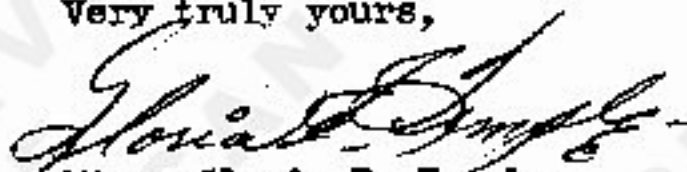
It is my understanding that your Galleries handle the original Georgia O'Keefe works.

Is it possible to obtain a catalogue showing subjects, either in color or black and white, and a price list on such pictures?

Also, we note, the New York Graphic Society has reproduced her "Autumn Leaves". Is their another reproduction available that would be suitable as a companion picture for this subject?

My thanks in advance for any information you may be able to supply.

Very truly yours,

  
Miss. Gloria E. Temple



Jan. 9, 1953  
89 River Road  
Grandview, Nyack, N.Y.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Mrs. Halpert:

I would like to make an appointment to bring down some paintings to show you, at your earliest convenience.

Briefly, I have had two one-man shows, one in 1945, the last in 1949. I have not been connected with any gallery since the last show, having been occupied with building my studio-home up here on the Hudson River, conducting my own art classes, and painting. However, I was represented in the Metropolitan show, American Painting Today, 1950.

Now, I find that it is quite impractical for people to come up here to see my work, and therefore, of necessity I must have a gallery in New York to which I can refer people. All the reports I have had concerning the relationship between your gallery and the artists you represent have been most favorable.

I ~~am~~ not interested in having an immediate showing, although I am fully prepared if necessary.

I hope that you will favor me with an interview as soon as convenient.

Respectfully yours,

Murray Hantman

*Murray Hantman*





J. Howard Kaiser, M. D.  
102 IRVINGTON ST SW  
WASH. D.C.

10 Jan 1953

Dear Mr Alan,

As you so accurately stated in your recent letter my response to Dove's Indian Summer was certainly enthusiastic. I am still very anxious to purchase the painting but my financial status is such that I could only afford payments of fifty dollars a month.

If such an arrangement meets with your approval, I would be happy to purchase the painting. I would also like to take advantage of your generous offer to have the painting for a few weeks on approval so that my wife may also see it before it is bought.

I had not planned a return visit to NY in the near future, but would like to see your Indian show. Perhaps when you answer you could give me the price range of those items still for sale.

Sincerely yours,

J Howard Kaiser MD



# ART NEWS

FOUNDED 1902

654 MADISON AVENUE, NEW YORK 21, N. Y.

Telephone: TEmpleson 8-3738

Cable Address: Gagul, New York

January 14th, 1953

Mr. Charles Allen  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Mr. Allen:

Thank you for your instructions to continue  
your ART NEWS advertising for the coming year.

For the records, these advertisements, occupying the space of one inch, will appear in the ten issues published from February 1953 to January 1954, and will be charged at the ten time discount rate of \$18 per insertion.

We appreciate this opportunity of serving you.

Sincerely yours,

*Robert S. Frankel*  
Robert S. Frankel  
Advertising Manager

RSF/pk

50TH ANNIVERSARY: 1902-52

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 14th, 1953.

Mrs. Edward Marcus,  
4007 Stonebridge Drive,  
Dallas, Texas.

Dear Betty:

It was good to hear from you, and I was very impressed with all the "Sold" notations on your list. You should be very proud of your record, and should be encouraged for future activities.

I agree with you that the Shahn purchaser does not appear very reliable, and perhaps it would be just as well to advise Fort Worth that it is available. Since she made no down payment there is no reason to hold the picture for her. I was sure she had. Evidently, I was wrong.

It is so good to hear you are coming up in February. It is always wonderful to see you.

Sincerely yours,

EGH:ml

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CO  
P  
Y

[953]

ROBERT CARLEN GALLERY,  
232 S. 16th Street, Philadelphia 2, Pa.

Mr. John Walker, Chief Curator,  
National Gallery of Art,  
Washington 25, D. C.

Dear Mr. Walker:

This is to acknowledge receipt of your very courteous letter dated Dec. 2nd.

I would appreciate your returning the Harnett painting to the Downtown Gallery, 32 E. 51st St., N.Y.C.

I do not have this painting covered by insurance while in transit and for that reason would appreciate your having it properly insured with the Railway Express whom I am sure you use as your carrier.

I have another important and very fine example of a Harnett painting acquired recently and available for sale. This painting was privately acquired from the family for whom it had been painted in 1878.

It is the painting "Still Life with Bronze Statuette of a Greyhound" and was painted for Nathan Folwell in 1878. It is signed and dated.

William and Nathan Folwell of Philadelphia who were brothers were the first patrons Harnett had. There is a description of the above painting which includes in the composition the "old bull's-eye watch" in Frankenstein's book page 45.

The painting is superb in quality and color and in fine original condition never having been cleaned or relined. Frankenstein describes this canvas in his critical catalogue #41 (Still Life for Nathan Folwell) size 26 x 21.

If you are interested in seeing this painting I will be very glad to bring it down to Washington for your inspection at any time you may find it convenient to see it.

Awaiting your courteous reply, I remain

Sincerely yours,

P. S. The Folwell painting is owned  
solely by the Carlen Gallery.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 13th, 1933.

Mr. Joseph T. Fraser, Jr., Director,  
The Pennsylvania Academy of the Fine Arts,  
Broad and Cherry Streets,  
Philadelphia, Pennsylvania.

Dear Mr. Fraser:

The painting, "Convergence" by Charles Sheeler  
has been sold to a collector, who had it on ap-  
proval before it left for your exhibition.  
Therefore, will you inform your sales person  
that the painting is not for sale, and raise  
the insurance to the full value of the picture.

At the close of the exhibition, would you return  
this painting directly to:

Mr. George Greenspan,  
Cantor-Greenspan,  
469 Seventh Avenue, 14th Floor,  
New York, New York.

If it is not too late, we would appreciate it  
if you would credit Mr. Greenspan as the lender  
in your catalog.

Sincerely yours,

CA:ml

not to publishing information regarding sales transactions.  
essentials are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



January thirteenth,  
1 9 5 3

Mrs. Edmond R. Ruben,  
1505 Mount Curve Avenue,  
Minneapolis 5, Minnesota.

Dear Mrs. Ruben:

Thank you for your letter.

Indeed, I shall be very glad to cooperate with you on this long distance arrangement, particularly since you are familiar with the work of Marine and can judge from photographs.

Under separate cover I am sending you several of these photographs, reproducing paintings in the current show which are still available. In each instance the dimension and price are listed on the reverse side of the photograph. If - after examining these - you would like to see the originals of one or two of the pictures, I shall be glad to send them to you on approval when the exhibition ends. Of course, we have more examples representing a complete cross-section of Marin's work over a period of 45 years.

Sincerely yours,

egh-k.

Marine, Boat	4000
Sea: Headland	1800. -
Western Colony #3	1500
Off the Cape	1500
The Tempest	2500
Western, Blue	1800

# WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 2, TEXAS

TEL. T-2647 CH T-2848

January 8, 1953

Mr. Charles Alan, Associate Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan:

I am sorry that I made the mistake of reporting the Fredenthal boxes' arrival. Due to the fact that only the shipper's name was on the box I thought they were from your gallery. They must be Gertrude Schweitzer. We are so cramped for room that until I can get the present exhibition boxes out I can't unpack these.

I have had no information about the shipment of the Schweitzer watercolors as yet but will know by tomorrow about the whole thing.

Thank you for your telegram.

Sincerely yours,

*Eleanor Onderdonk*  
Eleanor Onderdonk  
Curator of Art

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healthy & lively to say the  
least  
and so, I am asking twenty  
a hundred for this futuristic  
primitive: "The Grape Pickers  
room". It is restful,  
contemplative & an enigma  
to study.

The field worker & his woman  
sleep in the midday heat  
in the shade of the vines, &  
as the day is taken fulfillment  
in the grapes, her best  
spiritually suffering him  
with a sense of relaxation  
relationships to the fields.  
This essence of laboring is  
the Grape Pickers Dream.

Sincerely  
Lorraine Quintal  
1719 Sherman St  
Alameda, Calif

Q

It is very much appreciated  
for it, and I have seen 16 of these  
drawings and I plan to send one and  
send it to the person to whom you  
suggested, I would be very much  
pleased to do so. If you  
is also and also the abstract paintings.  
I am a writer of modern art  
and have been very interested  
for two years and I have seen a  
number of these and I have seen  
many more by other artists.

Yours truly

John Hodge

308 Fair St

Springfield Ohio



OLIVER B. JAMES  
SECURITY BUILDING  
PHOENIX, ARIZONA

Dear Alan:-

I'd better tell you,  
we won't be meeting  
for a while. I have had  
a big influx of business  
and can't get away.

Sorry not to see  
the Spencers.

Perhaps shall see  
you in June. Want to  
visit Plume and  
Vienna this year, (1953)

yours sincerely

Oliver James

Miss Edith Halpert

-2-

January 7, 1953

however, if you will give me those dates, I can tranship same from here.

Now that we own a rather good size group of pictures, it becomes increasingly important for us to make decisions on the quality of the painting itself and the quality of being able to live with the picture. We will buy very few pictures in the future that we will not hang in our house first before we come to a decision on purchasing them. I feel that the Stuart Davis picture is an important one and, therefore, would like to take a look at it in our own surroundings.

Included in the pictures I am sending back is the small Stuart Davis, which I feel needs repairing. I want this done before it hangs in our collection show in the Fort Worth Museum in March. Will you please have the necessary work done and return it to me as soon as possible? Bob Preusser spoke so highly of the new Marin show that I am very sorry I am not going to get a chance to see it, as I would like to see the type of work he is doing.

Best regards.

Yours sincerely,

*Bob*

RDS:pb

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~~Mr. Kuniyoshi~~ Kuniyoshi - Drawing #77 Tree and Grass - \$75

Mrs. George M. Donohue 154 Buffalo Avenue Niagara Falls, New York

Jan 14-53

Dear Mr. Allen -

You naturally know by  
keeping the Kuniyoshi  
this long it is famous  
and hanging next to it.

It is very beautiful and  
delicate and rare, I feel  
now much a part of  
my Kuniyoshi collection.

Appreciate your thought  
in regard to N. Kuniyoshi.  
I like some of his things  
very much and have followed  
his designs.

Check will follow this  
coming week. Thank  
you so much for your  
considerate attention.

Always  
Mrs. Donohue



Mrs. George M. Donohue 154 Buffalo Avenue Niagara Falls, New York

early drawing I saw at the  
time I selected "The"  
Sketches, delicate ink, I believe,  
of a. 'Clear sharp tree and  
I simple back ground -

Then, Art. Also said  
there was a "Falcon"  
"Acadian Layer" I might  
like. Would you send it  
on for approval if available.

It's very frustrating not  
to work in, and about  
all you see of winter,  
but the long, distant,  
illusion is always  
brightened by a new  
painting. - My - best for  
a very happy New Year.  
to you all - Most Sincerely  
Paula Donohue



LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

This means Shahn, Davis, and  
more from the Downtown Gallery.

The last two weeks of  
May we would have a  
show - Shuler, Irvine, Spencer,  
O'Keefe, Zorach, Craves, Hart, Demuth  
at our home.

We plan to have a series  
of parties during that time  
for about 200 people we think  
would be interested. After talking  
to many of them we are  
sure the show would be a  
sell out.

This is most important  
because only by living

THEODORE D. TAUSSIG  
120 WALL STREET  
NEW YORK 5, N. Y.

GENERAL INSURANCE  
LIFE INSURANCE

WHITEMALL 3-6169

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January 12th, 1956

Mrs. Edith G. Halpert  
52 East 51st Street  
New York, 22, N. Y.

Dear Edith:

As you requested, I am enclosing the entire correspondence file in my possession relative to the Akron Art Institute matter.

Does this mean that you've brought your claim to a satisfactory conclusion (I hope)?

Sincerely,

*Ted*

TDT:dt  
(encl.)



January seventh,  
1 9 5 8

Mr. Lee Malone, Director,  
The Columbus Gallery of Fine Arts,  
East Broad Street at Washington Ave.,  
Columbus 15, Ohio.

Dear Mr. Malone:

Thank you for your letter and do forgive me  
for being so slow in answering. I was off  
on a winter vacation and just got back.

Would it be asking too much to have you ship  
the picture to us? I have not had the privi-  
lege of seeing it in the original. I can then  
give you a more concrete idea of the current  
valuation to a private collector.

Sincerely yours,

egh-k.

January 7th, 1933.

Mr. William H. Lane,  
Standard Pyroxeloid Corporation,  
Leominster, Mass.

Dear Mr. Lane:

The Christmas card and extra color reproductions arrived yesterday, and I thank you for them. I believe you are overly distressed about the quality of the reproduction. It seems to me as close as these things generally come to the original paintings. While it is different from the painting, it does communicate the quality of the original and it is relatively accurate.

I do hope you will get to New York before we take down the Marin show on January 24th. As you probably read in the New York Times, these paintings present this great artist at the peak of his power.

Sincerely yours,

CA:MI

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115 Haight  
12 Downtown Gallery  
32 East 51st St  
New York City

My dear Mr. Haight:

Pardon the very long delay  
in replying to you two letters.  
You may find the words  
to Mrs. Hollington  
1021 Park Ave  
New York City.

Very sincerely,  
Walter Lachner

Jan 7: 1953  
73 Waptham St  
Lexington, Mass

January 12, 1953.

Mr. Dwight Kirsch, Director,  
Des Moines Art Center,  
Greenwood Park,  
Des Moines, 12, Iowa.

Dear Mr. Kirsch:

The Levi paintings, which you held for consideration, just arrived. I hope that when you come to New York later this month that we shall have something new for you to present to your committee next summer.

Where is your son at this moment? You know we are storing a number of his paintings here, and I have no idea of how to get in touch with him.

I shall be glad to see you again during your visit to New York.

Sincerely yours,

CA:ml



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253 Barcelona Road  
West Palm Beach  
Florida  
January 2, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Thank you for your note. However, I am sending the drawing directly to you as I have discontinued my connection with the Kraushaar Gallery, a move I have been thinking of for some time.

We enjoyed seeing you here so much and hope you will come back again before too long.

Best wishes to you and good luck with the book.

Sincerely,



AN:b

Paul Wescher

117 Malibu Colony Dr.  
Malibu Cal.

January 4, 1953

Downtown Gallery  
Mrs. Edith Halpern  
32 East 51 Street  
New York

Dear Mrs. Halpern:

Two months ago, when I was in New York, I asked you for two photographs after paintings by G.L.K. Morris which I would like to include in my book on modern space problems.

You were then so kind to allow me to use these photographs and gave order to have copies made and send to me.

As I did not receive anything in the meantime and urgently need these pictures to conclude the book material for the publisher, may I recall your attention to the matter and ask again for your kind cooperation.

With my best thanks in advance

sincerely yours

*P. Wescher*

P.S. The subject of the two paintings in request was that of the many-sided space movements, ~~in~~ but unfortunately I lost the titles of the two pictures. I hope that you still have them on record.

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# CITY OF LONG BEACH



SAMUEL W. HEAVENRICH  
Municipal Art Director

2300 E. Ocean Boulevard  
Long Beach, California

January 3, 1953

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Mr. Charles Alan  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mr. Alan:

It was pleasant to talk shop with you and I enjoyed the Stuart Davis, Kuniyoshi, and Marin shows. Hope we shall have the pleasure of seeing you on the coast in the near future.

With best wishes for the New Year,

Sincerely,

Samuel W. Heavenrich  
Municipal Art Director

H/m

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

-2-

about \$1250, to purchase a Lawrence,  
Lee-Smith (a very talented and able fellow here  
in Detroit whose work we have, too) and  
a Tanner, I believe. So, everyone is pleased  
all the way around - the donors, the museum,  
and the Fleischmans (and of course, the artists.)

Harry is very busy winding up the  
Carpet Competition - the entries have been  
literally pouring in from all over the U.S.  
and the world - Japan, Denmark, Arabian  
designs, French, English, German, well, I  
could go on and on ad infinitum. We are  
extremely excited about the response and  
Harry says the few designs he has seen  
are most exciting. The judging will take  
place towards the end of January and  
it all promises to be very interesting.

We have enjoyed the Weber book -  
it's a beauty - thanks again. And  
while I'm thanking, please give our  
New Year's wishes to your friends, the  
Kramers who were so gracious to us.

We hope it won't be too long  
before you'll find an excuse to wend  
your way in our direction. We so



January 9th, 1953.

Mr. Theodore D. Taussig,  
120 Wall Street,  
New York, N. Y.

Dear Mr. Taussig:

On December 12th, 1952, Miss Katherine Hepburn purchased the chalkware piece, "Lamb and Ewe", #947, and was billed the amount of \$28.00

This piece was carefully packed and delivered to her residence, 244 East 49th Street. When Miss Hepburn received it, it was broken beyond repair. She has, justifiably, refused to accept the charge, and we have been forced to credit her for the amount of \$28.00. For this reason we are claiming an adjustment for the full selling price of this item.

Sincerely yours,

GA:ml

January 9th, 1953.

Mrs. John Garland Pollard,  
Virginia Museum of Fine Arts,  
Boulevard and Grove Ave.,  
Richmond, 20, Virginia.

Dear Mrs. Pollard:

This is in reply to your letter of January 5th regarding the Stuart Davis painting "Little Giant Still Life".

The painting was inspected by personnel at this gallery and by Budworth (as they have already written you) immediately upon its arrival from Italy. The damage you mention was, at that time, not noticed by any of us. It was not until the restorer, Louis Pomerantz, of 27 West 15th Street, New York, examined the paintings while they were on exhibition that his expert eye detected the tiny hole.

The painting was insured by the American Federation of Arts until its return to you, and they and we will be glad to do everything to have the damage repaired to your satisfaction.

Sincerely yours,

GA:al



January 2nd, 1953.

Julius Lowy, Inc.,  
52 East 57th St.,  
New York, N. Y.

Gentlemen:

Some time ago an insurance adjustor for the Railway Express Agency brought you a painting entitled "At Sea" by Robert Preusser. There was a damage to this painting, and, apparently, you made an estimate stating you could repair it for \$26.00. Since you made the estimate, we have sold the painting. In fairness to the client, however, we would like to have this repair done. At present, the client is out of town, so we feel it would be a good idea for you to bill the express company, and get paid for the work - with the understanding that you will do it at some future date.

As soon as the client returns to New York, I will send the painting to you and have the restoration accomplished.

Sincerely yours,

CA:ml

January thirteenth,  
1 9 5 3

Mr. Bartlett Hayes,  
Addison Gallery,  
Andover, Massachusetts.

Dear Bart:

At last the Zerbe exhibition has returned and  
the pictures are now home to roost.

The two paintings that you and your committee  
were considering are now in our possession and  
are available for "on approval", if you desire  
to have them sent to Andover.

You see, our follow-up system is pretty good!

Of course, we would prefer to have a personal  
visit from you, if it can be arranged, as it  
is always wonderful to see you.

My best regards.

Sincerely yours,

egh-k.



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January eighth,  
1 9 5 3

Mr. Sylvan Lang,  
1500 Milan Building,  
San Antonio 5, Texas.

Dear Mr. Lang:

On my return from a vacation I found your letter.

It was mighty nice of you to send us such a nice note about your visit. We are very proud that you concentrate on us and are pleased that our artists are having representation in your collection.

I am very glad that you acquired the Morris and the Zerba. They are both excellent examples. Also, I hope that you are as pleased as we are with the final dressed-up appearance of the beautiful Marin.

I hope that when you and Mrs. Lang are in New York again I can induce you to spend an evening here to meet some of the artists and friends.

Sincerely yours,

egh-k.

# Markson Bros.

EXECUTIVE OFFICES

20 BOYLSTON STREET  
BOSTON 10, MASS.

ROBERT T. MARKSON

January 8, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Edith:

Thanks for your letter of January 7. I certainly should think after paving the streets of Florida with gold, as I have heard tell from good authority...that you do not care whether or not I send you a check. Very well. I'll wait until we have a session with Solinger and see what comes of it.

Joyce and I leave for California this Monday night and will be gone about ten days, and shall stop in New York on our way back. I'll keep you posted, and the first day we hit New York we'll have dinner together.

I thought I acknowledged the Miller Company book I received. Yes, I did get it...I knew why you sent it to me...I understood it perfectly...I understood its purpose perfectly... I thank you for sending it to me.

I agree with you (with reservations) regarding "American art collection being far more original and adventurous". When I come down to New York, we'll "run up the flag" together, huh?

Concerning the other two Levines, I followed Mr. Allen's suggestion and gave them to Boris Mirsky to return to you. I hope by now you have received them. If you haven't, get in touch with Boris because I gave them both to him.

Sincerely,



RTM:TB

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Release - page 2

YOUNG COLLECTIONS.

The committee for this exhibition and sale:

Mrs. Edward Marcus, Chairman

Mr. Brooks Keller

Mrs. Angus O. Wynne

Mr. H. R. Aldredge

Mrs. Frank Wright

All of the more than 60 paintings in this exhibition are for immediate sale.

Artists Represented in "\$50-\$500--Paintings for Young Collections" Show

Stephen Etnier 500	✓Gwathmey 500 - <u>Sold</u>
✓John Sharp 150 - <u>Sold</u>	Herman Rose 400
✓Ben Shahn 400 - <u>Sold</u>	Joseph Solman 250
Charles Sheeler 350	Maxwell Gordon 100
Carroll Cloar 300	Virginia Cuthbert 350
John Marin 500	Stephen Csoka 100
Jack Levine 450	Joe Lasker 450
Raymond Breinin 350	John Heliker 450
Karl Zerbe 390	James Penny 150
Ralston Crawford 500	Kenneth Evett 150
Osver 500	Stuempfig 350
Ernestine Betsberg 125	Stein 140
✓William Congdon 500 - <u>Sold</u>	✓Hazel Janicki 90 - <u>Sold</u>
Eugene Berman 500	Colleen Browning 300
Eric Isenberger 450	Kenneth Davies 300
✓Caffé 375 - <u>Sold</u>	Howard Mandel 400
Howard Warshaw 450	✓Ethel Magafan 100 - <u>Sold</u>
Ynez Johnston 250	✓Jenne Magafan 50 - <u>Sold</u>
Baziotes 500	Edward Chavez 500
Kelly Fearing 275	Alex Redein 350
Michael Frary 425	Ruth Gikow 450
✓John Guerin 50 - <u>Sold</u>	Bruce Currie 150
✓L. Feininger 500 - <u>Sold</u>	S. Menkes 500
Joseph Albers 500	John Atherton 400
Prestopino 300	Richard Haines 500
Anthony Toney 400	Lee Mullican 250
	Sueo Serisawa 400
	✓Kuntz, Roger 150 - <u>Sold</u>
	Adams, Clinton 50
	Finch, Keith 150

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January 2nd, 1953.

Miss Ruth Hoskin,  
Associated American Artists Galleries,  
711 Fifth Avenue,  
New York, 22, New York.

Dear Miss Hoskin:

I took the liberty of opening your letter of December 29th to Wallace Reiss, because I rightly suspected what the contents were.

The situation with Reiss is similar to that with Lawrence. I will communicate with Reiss, and if he is interested in making some designs for you, we can talk further about arrangements.

Sincerely yours,

CA:ml



**DALLAS OF FINE ARTS • DALLAS 10, TEXAS**



January 6, 1953

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I hope you were able to work in that Christmas vacation, and basked no end under the palms in Florida!

I wrote to Mr. Gaglione and sent a copy of that letter to you so that you can keep abreast of the necessarily devious workings at our two museums as we make every effort to pin down and "contain" this exhibition (the war-like terms merely reflect the times -- nothing else intended).

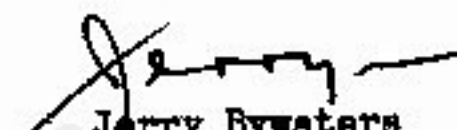
On the list Charles Alan sent there were 30 titles which included five to be borrowed from the museums or private sources, leaving a net of 25. As I indicated to Gaglione, we can easily handle 20 to 30 paintings and we would like to have as many paintings as possible, as well as showing a good price range which Charles indicates would range from \$700 to \$6,000.

I believe Charles said he would send photographs and we need these at the earliest possible moment to proceed with some sort of list and catalogue. I attach the list of the five paintings which we have on hand from other sources.

I have not gotten word from the Phillips Gallery on the "Ranchos *Church, Taos*" but will continue to try to secure that painting which I consider one of the key ones in an O'Keeffe exhibition. Would a note from you to Mr. Phillips help on this?

Best regards for 1953.

Yours,

  
Jerry Bywaters  
Director

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**CLASS OF SERVICE**

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

**SYMBOLS**

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(16).

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA439 PD=DALLAS TEX 13 423P=

1953 JAN 13 PM 6 22

MISS EDITH HALPERT, DOWN TOWN GALLERY=

32 EAST 51 ST=

DEAR EDITH HAVE NOTIFIED BUDWORTH TODAY PLEASE SEND MILLERS

INITIALS AND ADDRESS IN MIAMI=

JERRY BYWATERS DIRECTOR DALLAS MUSEUM OF FINE ARTS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



THEODORE D. TAUSSIG  
120 WALL STREET  
NEW YORK 5, N. Y.

GENERAL INSURANCE  
LIFE INSURANCE

WHITEHALL 3-6189



January 8th, 1953

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, N. Y.

Re: William Zorach  
Fine Arts Floater

Dear Edith:

Pursuant to your instructions, we take pleasure in enclosing Fine Arts Floater Policy #FA-408867 of the Home Insurance Company written for the account of William Zorach in connection with his statue, "Man's Satisfaction in Achievement." It extends fine arts coverage as outlined in the Company's letter to me dated October 22nd, 1952 (original of which was forwarded to your office previously) in the total amount of \$ 15,000. for the period from December 11th, 1952 to October 1st, 1954.

In view of the delay in authorizing this insurance and the resultant later effective date, the premium charged is slightly lower than as originally designated in the Company's letter.

Loss, if any, shall be adjusted with and payable to the assured and Mayo Association of Rochester, Minnesota, as interests may appear.

We are enclosing also the signed certificate of this policy which we understand you will forward to the Mayo Association.

Thank you, Edith, for this business.

Sincerely,



TDT:dt  
(encl.)

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January seventh,  
1 9 5 5

Miss Margaret Vogel,  
Betty McLean Gallery,  
8415 Varsity Plaza,  
Dallas 5, Texas.

Dear Miss Vogel:

Thank you for calling my attention to the error on our statement. Our new bookkeeper erroneously entered the gross price in the ledger, rather than the net.

As stated in your letter, the balance now is \$567.50.

Sincerely yours,

egh-k.



January 12th, 1953.

Miss Adelyn D. Breeskin, Director,  
The Baltimore Museum of Art,  
Wyman Park,  
Baltimore, 18, Maryland.

Dear Miss Breeskin:

Thank you for your letter.

When Mr. Gallagher was here on Saturday,  
I showed him some Guglielmi's without making  
any reference to my ulterior motives. My  
purpose was to get his reaction. I am pleased  
to say that it was favorable.

I look forward to seeing you on Thursday when  
you will have an opportunity to make a person-  
al choice if you decide that you want one.

I also want to tell you that both Shahn and  
I accept your kind invitation for Thursday  
dinner. We shall meet you at the Faculty  
Club at the specified time.

Sincerely yours, .

RGH:ml



Mr. Wallace Reiss.

January 14, 1953.

advance payments.

You were among those fortunate enough to receive above the \$1000.00 guarantee, \$560.00 at the end of the contract year. For your information, any established major artist will gladly sell a picture outright for 50% of the selling price; thus - you may consider your income equivalent to \$3,120.00 in sales for the first year of your exhibiting life. And, again, for your information, this is a record.

Beyond this, we gave you an advance of \$500.00 on September 13th.

When I wrote you that we had no pictures, I meant exactly what I said. Since we had agreed to buy paintings, we should have in our possession enough pictures from which to choose the amount of \$500.00 net. If you will look over your records you will find that this is not so. Remember also that we did not guarantee to buy any and every picture that the artist sends us. We do have the privilege of a choice, and while our judgment may not correspond with yours, I still maintain that we have that privilege. Consequently, I had the temerity to state that I was not as enthusiastic about the California group, and, therefore, could not buy those pictures outright.

You misconstrued our reference to sizes. We do not dictate dimensions or subjects to artists. However, to reduce the tremendous incidental expense, we did ask the artists to endeavor to keep their repetitious sizes uniform wherever possible and very clearly stated it was only when a size category had a variation of 1/4" or 1/2" - which necessitated additional custom made frames - we hoped that they would try to keep a group of similar size pictures exact.

It would be very nice if we were in a position to just advance money to artists for an indefinite period so that they could have the privilege of experimenting and retaining their pictures for a period of a year or more, but this ideal situation does not and cannot exist.

If you prefer not to send any more pictures, and feel that the contract is in any way obstructing your progress, please feel free to ask for a release. Unless the artist honestly feels that this arrangement is to his advantage, we certainly have no desire to continue it. After all, there are a tremendous number of talented artists and relatively few galleries, so that it is not necessary to feel that you must continue the contract to help us out.



1505 Mount Curve Avenue  
Minneapolis 5, Minnesota

Jan 8, '53

Downtown Gallery -

Dear Sirs -

Perhaps it is a little  
ridiculous to try to shop for  
an important painting by mail  
but on reading in the Sunday  
New York Times of your main  
exhibitor, I am tempted to try.  
Perhaps now, or when the  
exhibitor is over, you could send  
me a list of the remaining  
main pictures, their prices  
and sizes & content or maybe  
you have a brochure on pictures  
I have almost never seen

January seventh,  
1 9 6 3

Dr. Ray Meyers,  
101 Hallem Road,  
Boston, Massachusetts.

Dear Ray:

At last I have set the actual date for my long anticipated trip to Buffalo. As a coincidence, I was invited by Edgar Schenck of the Albright to serve as a juror for the regional show on Monday and Tuesday, February 16th and 17th.

Because the museum has arranged a hectic schedule for the jurors, I won't have a minute outside of the museum activities and have, therefore, planned to leave a day earlier in order to have the opportunity of spending some time with you. Thus, I shall leave New York Saturday night, the 14th, arriving Sunday morning. Schenck made reservations for me at the Hotel Lenox on North Street, where you can reach me if you would like - as I hope - to invite me to your house for lunch or for a drink on Sunday. I am at your disposal the entire day but expect only a drink, so don't get nervous.

It will be swell to see you both again.

Sincerely yours,

egh-k.



January sixth,

1 9 5 4

Mr. Jerry Bywater,  
Dallas Museum of Fine Arts,  
Dallas, Texas.

Dear Jerry:

During my absence - according to Charles - he wrote to you, asking specifically how many pictures you wanted of the thirty that we had selected and when the pick-up date would be. We are all set to go and are just waiting for the green light.

Incidentally, I spent several hours going over O'Keeffe's favorite pictures and made some very interesting substitutions, if you are interested in having these. There are a number of really superb pictures that she would not release previously, which are now available, and I should love to see you and Tom have these. One or two of the paintings in the original list have damaged frames and will have to be withheld.

After visiting the galleries in Delray, Tom Maglione, Nest Caltonstall and I agreed that twenty would be the maximum number of paintings for appropriate placing. My suggestion was that you catalogue the twenty-five that you want and place an asterisk on the five which will not be shown in Delray, stating so in a note. This practice has become very common in recent years where two or three organizations arrange for the same show and have varying facilities. If this doesn't meet with your approval, all the pictures can be sent to Delray and Tom can use his judgment about eliminating five - retaining them in the private room.

In order to avoid any further delay, I would suggest that we skip Mr. Thornton, as we will have to go through the same performance of getting O'Keeffe's permission and of obtaining a purchase guarantee from Chattanooga. As for myself, all I can say is "who can live so long?" even after a vacation in Florida. As a matter of fact, Chattanooga can hire a choo-choo to alternate between Dallas and Delray.

The show, as it is now assembled, is well worth while. It is stupendous, terrific, magnificent and - from any point of view - is big news, as O'Keeffe's shows are unique in out-of-town territory.

Please wire information requested. Incidentally, may I suggest that you write to the Art Institute of Chicago for a copy of the catalogue prepared by Dan Rich for the one man show held there some years ago. The foreword and the documentary material incorporated will reduce



# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

January 13, 1953

Dear Mrs. Halpert:

Our borrower, Mrs. Robert Benjamin, 30 Broadlawn Avenue, Kings Point, Long Island, N.Y., wishes to buy the Reuben Tam, TABLE WITH DRIFTWOOD, consignment number LS-51-96, which the Art Lending Service has had on consignment from your gallery. We have received a two months rental fee from Mrs. Benjamin which is deductible from the purchase price. Because Mrs. Benjamin will be out of town for several weeks, she has asked that your bill be sent to her husbands office and addressed to the attention of Miss F. Frewer United Artists, 729 Seventh Avenue, New York, N.Y. Will you kindly bill Mrs. Benjamin:

Reuben Tam TABLE WITH DRIFTWOOD LS-51-96	\$75.00
less two months rental received	5.00
Balance due:	\$70.00 plus N.Y.C. sales tax

As you know, the two months rental fee partly covers the ten per cent handling charge due the Art Lending Service in the case of a sale. You will be billed by the Museum at a later date for the balance of \$2.50. Credit MMA

Your continued cooperation is greatly appreciated.

Sincerely,

Ruth E. Cooke

Mrs. Ruth E. Cooke  
Art Lending Service

Mrs. Edith Gregor Halpert  
DOWNTOWN GALLERY  
32 East 51st Street  
New York, N.Y.

REC/pm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



January 12th, 1963.

Mr. Jerry Bywaters, Director,  
Dallas Museum of Fine Arts,  
Dallas, 10, Texas.

Dear Jerry:

I am sending you the last official correspondence on the O'Keeffe show. The consignment list is enclosed, and I hope you will like the selection which we consider a superb cross-section of O'Keeffe's work, both in time and in subject.

There is one picture I included which I would prefer omitted from the catalog. O'Keeffe is vehement about sending out pastels as transportation jiggling is not very good for the medium. However, this is an exciting painting and priced so low that it will be a good addition to the show, and can be labelled "Not catalogued".

I am placing an asterisk in front of the paintings which I think should go to Delray, unless you think it will be easier to continue the entire show. The space in Delray is considerably smaller than yours, and I am sure that it will be impossible to exhibit more than twenty pictures in all. However, please use your own judgment.

You will note that I listed under "Terms" a 10% discount on a purchase in spite of the fact that our commission from O'Keeffe is considerably lower than the normal figure. In order to encourage sales, in addition to your purchase guarantee, we shall also give the museum a commission of 10%, which will pay for the expense involved and make a big profit for the institution - I hope.

We would suggest that you place the insurance at your end before Budworth or Berkeley calls for the paintings; and I am, therefore, sending this letter by airmail, special.

Incidentally, O'Keeffe has a ruling to the effect that even a slight scratch on a painting destroys the entire value of it, and the insurance company is responsible accordingly. Will you, therefore, please guard these pictures with your life and get a Texas Ranger to guard the show with a machine gun. Steiglitz indoctrinated his artists good, and being a heiress, in this case, has its difficulties, too, as you can well see.

And, so good luck, and Cheerio.

Sincerely yours,

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January 14th, 1953.

Mr. Alfred Frankenstein,  
San Francisco Chronicle,  
5th & Mission Streets,  
San Francisco, California.

Dear Mr. Frankenstein:

I do not recall whether I communicated with you previously about an exciting new acquisition in the Harnett group. In any event, I am sending you this photograph taken before the picture was cleaned by David Rosen, who is particularly excited about this canvas. The cleaning was merely superficial as it was in good condition.

You will note that the ginger jar, bottle and the two boxes are objects that were used by Harnett in several paintings of the same period, and that while this picture is characteristic of the Munich still lifes, it has much more imaginative organization. The color is really superb.

I don't think we shall bother having it re-photographed at the moment, but when we do we shall send you another photograph.

Sincerely yours,

EGH:ml



Mrs. Lawrence A. Fleischman,

- 2 -

January 14, 1953.

ature". Next week I have to go to Baltimore reluctantly and next month I am off to Buffalo and Detroit. According to present plans, I should be in Detroit about the 18th of February for a flying visit, as I have urgent engagements in New York immediately after. Naturally, I shall communicate with you in advance as my only reason for the rather roundabout method of returning from Buffalo to New York is to see you and Larry.

And so, my affectionate regards.

Sincerely,

egh-k.

From all accounts, you certainly are enjoying the course of history in Detroit. We'll hear from Mr. Wolfson and were hoping to see him a Jacob Lawrence from an exhibition circuit. I suppose some decision will be made in the near future. Incidentally, if and when we can obtain a Horace Wagon, I shall communicate with the museum as he is undoubtedly one of the great Negro painters. He died several years ago and we were completely sold out before his decease. There have been no paintings available, with two or three exceptions when we were able to reproduce a fine example.

I am dying to hear the results of the carpet competition and suppose the papers will be full of it at the end of this month.

My book had a big burst during the ten days in Florida and fell flat on the back of my return. As I said before, this joint is a sad-house and I just haven't had a breathing spell to think about "liter-

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Jan. 12 1953.  
Alameda, Calif.

Dear Mrs. Halpert:

I wonder if you would be  
interested in buying this painting  
for me?

The San Francisco art critics  
claim I am gifted. I have  
never been trained but prefer  
to remain so. There is some-  
thing exciting about exploring  
art. I not only discover for  
myself techniques that are  
broadly known but the freedom  
of expression I allow myself  
will most surely discover an  
original technique all my  
own.

The Jamnagero Sierra Shore  
in Marineland in San Francisco  
was run by a doctor, a  
lawyer & a woman.

The doctor called in the art  
critics & when he heard their  
praises, asked to handle all  
my work on a 10% commission  
for the first year.

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may be published 60 years after the date of sale.



January 12, 1953.

Mr. Joseph Gersten,  
Highland Terrace,  
Brookton, Mass.

Dear Joe:

As you have seen by the papers, the Biennale exhibition was held here and was a howling success. The Stuart Davis "New York" was included in the show, but we were obliged to send it to the restorer to repair some damage that occurred to it (and to others) in transit from Italy or in Italy. It will be about two or three months before the restorer completes the various jobs.

Once more I have to broach a very embarrassing subject. Instead of waiting until you can send a considerable sum toward the account, may I suggest that you start regular smaller payments? Any contribution will be gratefully received.

My best to you and Isabel.

Sincerely yours,

EGH:ml

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may be published 60 years after the date of sale.





January 6th, 1953.

Mr. David Solinger,  
39 Broadway,  
New York, N. Y.

Dear Mr. Solinger:

Will you please deliver to  
bearer the drawing "Herald" by Yasuo Kuniyoshi.

Yours very truly,

The Downtown Gallery

[1953]

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Province of Quebec

Montreal -

Waldorf Gallery

(Abramson's)

Sherbrooke St. West

Domum Gallery

Or Max Stern "

~~Watson~~

Ottawa - Ryerson Gallery  
Toronto - Karing

Chief of

---

R. H. Hubbard - Kait Gallery  
Ottawa, Canada

---



January 13, 1953.

Mr. Herman Williams, Director,  
The Corcoran Art Gallery,  
Washington, D. C.

Dear Mr. Williams:

Would you please request the loan of  
Ben Shahn's "Beastitudes" directly from  
Mr. David Harris, 938 Fifth Avenue,  
New York, and ascertain from him the in-  
surance value, as well as making arrange-  
ments for the collection and return of  
the painting, and finding out whether or  
not Mr. Harris wishes to be credited in  
the catalog as the lender of this picture.

Sincerely yours,

CA:ml

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Mrs. Isabel McIntire  
1713 S. Main St.  
Alameda, Calif.  
agent. C.



January thirteenth,  
1 9 5 3

Mr. F. R. McMillan,  
621 S. W. Alder Street,  
Portland, Oregon.

Dear Mr. McMillan:

Thank you for your letter.

Unfortunately, we have no catalogue of our folk art but I can tell you that we have a number of horse weather-vanes in our collection at the present time - two in wood and one in metal.

All of these are original and hand fashioned from the examples. The "Horse to Sulky" and the "Jockey" are both manufactured vanes, produced by such firms as Cushing, Fisk, etc., and we have none of these in our collection as we concentrate only on original works of art of museum caliber. The prices of these rare vanes in wood are \$275. and \$400. and the metal - a huge, remarkable example - is \$500.

From time to time, however, we find less valuable vanes and have had them as low as \$150. If you wish, I can send you photographs of those that we have available and can keep you informed in the future when we obtain the less unusual types. We also have a complete cross-section of subject matter, including a large variety of animals, birds, Indians, a boat, an engine, etc.

Sincerely yours,

egh-k.

**ROBERT CARLEN GALLERY**

**323 S. 16th Street, Philadelphia 2, Pa.**

NY 6-1733

January 1, 1953.

Dear Edith:

It is costing \$25.00 to repair the gold frame that was on the Harnett painting (Folwell) loaned to the Dallas Museum show.

Will you notify the Museum to place a claim with their insurance company for this damage or shall I file it?

In all four corners the ornamentation was loosened and had to be removed and a mold made to replace these parts and then gold leafed. Other parts of the frame were badly knocked in shipment and required restoration and releafing.

I hope to see you one day this week and will bring along the Penn's Treaty by Hicks (it doesn't appear to me that the customer who still has it under consideration is actually going to buy it at this time).

With kind regards,

Sincerely yours,



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[Jan. 1953]

LAWRENCE A. FLEISCHMAN

19480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

Friday -

Dear Edith -

Happy New Year! All good wishes  
from Harry and me for a happy and  
successful 1953!

By now all the holiday excitement has  
died down and our chief occupation these  
days is keeping our eyes glued Eastward  
waiting for Railway Express to deliver. We're  
tired of deliveries of Oregon apples and "Cheese-  
ot-the-Mouth" and are just about ready for  
some paintings — (hint! hint!)

We've been so busy with all the end-  
of-the-year activity of business and home that  
already our New York jaunt seems far away.  
We did have such a good trip and you contributed  
in good measure to our enjoyment for which  
we thank you again. What you helped supply  
namely the contact with some of our favorite  
artists and an ~~opportunity~~ opportunity to indulge in  
some good conversation about American art, is  
something we miss back home. As you know so  
well, there are so few people who are really  
interested here — but luckily, Harry and I can

January 2nd, 1963.

Mr. John McAndrew,  
Department of Art,  
Wellesley College,  
Wellesley, Mass.

Dear John:

Did you, by any chance, leave a glove at the gallery when you were here last week? If so, we are keeping it for you - or will mail it to you, whichever you wish.

How about Stuart Davis for those lectures you spoke of? He is really a brilliant talker, whom I believe the students would enjoy.

Looking forward to seeing you toward the end of the month with your friends - and Happy New Year -

Sincerely yours,

CA:ml

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January 13, 1953.

And so, my affectionate regards to you and Carol.

1907 1290

griffins and a, they are at bedrock level over which and the rest is a thin layer of soil. The soil is very thin and is covered with a layer of vegetation.

no agreement with this matter was held between I and the other party of

P. S. Please wire your decision either way in connection with the Davis before shipping it to Urbana.

and will make life miserable for us otherwise.  
We are sure that it is shipped on time as the director is a busy character  
collected to the University. I am writing to them accordingly but please  
range for insurance from Webster to Urbana and the crate may be shipped  
crate, but please have the picture very carefully packed. We will ar-  
rival shipping date from your end is January 25th. You may use the same  
in any event, the mailing must go to the University of Illinois and the  
don't miss it, as you want it by this time, but a statement of fact  
it for the other process as we had promised to ship it elsewhere. This  
just before it was being shipped, but I told them that we could not hold  
members of the committee got a glimpse of it last yesterday morning,  
Incidentally, one of the other members is interested in the issue. Two

I agree with you that any picture you consider should be seen in your own environment and by both you and Carol. It is easier to get a divorce when the picture is a picture and when an artist puts so much into the work. The picture really should receive the proper consideration.

He likes to say I, too, feel that the Davis is an important painting and among the outstanding examples in American art. I have just come across the Army show catalogue, in which Stuart was represented, and it occurred to me that he is among the few artists who have survived the forty year since the 1913 revolution. It must take something to maintain a reputation during an artist's lifetime for so long a period and to en-

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January fourteenth,  
1 9 5 3

*POC C96 of Rene D'H.  
friend of Subject*

Mrs. Louise Smith,  
Cornwall Hill Farms,  
Patterson, N. Y.

Dear Mrs. Smith:

Several days ago Rene d'Harnoncourt and I were chatting about you over two large glasses of Scotch on the rocks and I just wanted to send you this note to tell you how much I enjoyed meeting you.

Perhaps when you are next in town you will have some leisure and will have time to take lunch with me. It will be nice to see you again and I really should love to have you visit the gallery while the John Marin exhibition is still running. It continues until the 24th of this month.

Sincerely yours,

egh-k.



THE INSTITUTE OF CONTEMPORARY ART  
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS


January 14, 1953

Dear Edith:

Not to be mysterious, I had in mind doing a piece - a profile - on Stuart Davis for the Art Digest. That is to say I have been asked to do a profile and I should be interested in doing something on Davis. Perhaps you could bring us together as I would of course have to badger the man a bit.

Do you have any number of the Levine catalogues we printed? - we are flat out and could have used more.

Ever yours,

  
Frederick S. Wight  
Associate Director

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 61st Street  
New York 22, New York

FSW/f



Webb

[1953]

Sunday

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Leona:

This is the first relatively free moment I have had since my return. The redecoration, reorganization, training of new help, and searching for mislaid items - plus two burst pipes which ruined my new painting job in the gallery, quite filled my time, but I see daylight ahead, and decided to take this day off to prepare for the ordeal of Marin's funeral tomorrow.

After the concentration of problems within the past six months, I know that ever thing will be cheerful in the future. The folk art gallery with its new wall covering and furniture, and the addition of Meyric Rogers' young man, Richard Miller - is really a joy to behold. I am gradually getting back all the material from the various warehouses, and shall be back in the 14th century business shortly. The number of people coming in to see paintings and sculpture is quite terrifying for me, but we shall assort the material so that some of the minor things can be offered to these people without affecting any future museum plans.

I did get to see the Willard exhibition, although I missed the opening cocktail party to which I was invited. The show was very well arranged, and the sculpture looked handsome. Here I have been boasting that I was the most expensive dealer in America in order to keep the sightseers away, and now I find that I am in the petty cash class. In the event that you did not retain a copy of the catalogue, I am itemizing the objects below. I did not inquire about the minor things like weathervane standards or the dull cows, panel, etc., but shall do so, through my assistant, if you wish. The very handsome horse, large and in the full round, was not for sale, nor were two other items the girls retained for themselves. The others are:

CONDIST weathervane	\$100.
Pair of Herons decoys	<del>2450</del> \$750. for the pair
Wild Fowl Decoy (small)	125.
" " " "	150.
Daniel Webster " bust figurehead	850.
'Fractur' Cupid weathervane	850.
Silhouette Horse "	400.
Rooster, copper & Zinc W.V.	450.
" (Lancaster type, unpainted, small)	125.

All I can say is that you had better build a vault for your decoys, and raise the insurance on all your metal vanes, etc.. I was afraid that the Life article would have that effect, and find that everything in the field has shot up skyhigh. Since you are so well covered in sculpture, you can relax, and unless somet'ing truly fabulous comes along, all the Johnny Come Latelers can pay these high prices for objects that do not compare with what you have. You should be proud of yourself.

I bought the ticks for you and am very excited about the example you have. It is among the too few and is larger than most. Because the dealer overextended himself in remodeling his building, he needed money desperately and accepted the \$5,000. offer and turning down \$7500. for years. He even agreed to pay me a small commission so that you will have no further expense. I am shipping the painting to Shelburne together with Michels diary which bears the name of the original owner of the painting. This book is rare, so please place it in your own library rather than in any of the building displays.

over / I am in my apartment, and it is the only sheet of paper on hand, and my brain is really exhausted. (Leave excuse.)



THE BALTIMORE MUSEUM OF ART  
WYMAN PARK • BALTIMORE 18, MARYLAND

January 10, 1953

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Your very moving and impressive gesture in offering to contribute a painting to the Gallagher collection is certainly deeply appreciated. I do not know Guglielmi's work very well but think that it would add a very interesting element and am very eager, therefore, to go through a group of his paintings with you and choose one.

Could you do this on next Thursday afternoon, January 15, after lunch? If we choose one then it could surely be sent down in time for the opening, which will be on the following Tuesday evening, January 20th.

If you and Ben Shahn could arrive in time to have dinner with me at the Johns Hopkins Faculty Club on the University grounds (next to the Museum) at 6:30 I would be delighted.

Hoping to see you meanwhile next Thursday, I remain

As ever gratefully,

*Adelyn D. Breeskin*

Adelyn D. Breeskin  
Director

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a man that I don't like  
naturally some subjects & colors  
have more appeal than others.  
I have bought a picture from  
Mrs. Rose of the former Louis  
Carre' galleries and have charge  
accounts at Saks, Bonnets  
& others. Also credit cards at  
the Dorset, St Regis & Savoy

Please

Hoping to hear from you

Yours very truly

Mrs. Edmund R. Rulien

P.S. I am also a member of  
the Associated American Artists  
Group.



Mr. Jerry Bywater,

- 2 -

January 6, 1953.

A revised list is being mailed to you tomorrow, with all the necessary data, including dates, etc. All I can say is that it will burn up Houston and Ft. Worth!

Sincerely yours,

egh-k.

Copy to:

Tom Gaglione.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 7th, 1953.

Mrs. Jacob Rand,  
123-36 82nd Road,  
Kew Gardens, L. I.

Dear Mrs. Rand:

Our bank 'phoned me this morning, and subsequently sent back your check dated December 1, 1952, for the amount of \$50.00, stating that the reason was "Account Closed".

No doubt, you overlooked the fact that you had mailed this check to us to replace some previously left with us for monthly deposit.

Now that there is only a relatively small sum left open, perhaps you could arrange to make full payment at this time so that we can finally straighten out this account of long duration. The total amount, including this \$50.00, is \$438.90.

Sincerely yours,

*John*:al



MRS. J. WATSON WEBB  
SHELBURNE, VERMONT

Dear Edith,  
Got this letter for you today and am sending you a copy of what I have written to Elliot. The Life is truly wonderful. Have asked him if I should write to any one else. How can I thank you, as without you there would be no article. Just hope you are rested. My clot is still there and my foot is up. I myself was exhausted after the party. Guess I just was so worried as to how it would go off. Write me when you can. We are tackling the articles about the houses will get them off to you this week I hope. Send this back with corrections and I will get it right off if you do not like this. Love      July 2nd.

*Ellie*

[1953]

January seventh,  
1 9 5 3

Dr. Earl E. Harper, Director,  
State University of Iowa,  
School of Fine Arts,  
Iowa City, Iowa.

Dear Dr. Harper:

Thank you for your letter.

I am very pleased that the "LOOK" plan is going through and am equally  
confident that all the artists and galleries involved will cooperate  
to the fullest extent.

Indeed, it is an excellent idea to represent each of the artists with  
three or four pictures, as one painting rarely sums up an artist's  
contribution. The fascinating angle in American art is that very few  
indulge in a specialty. Instead, each artist seems to have a number  
of facets and three paintings certainly should demonstrate the full  
range.

From personal experience I can tell you that artists either ignore  
letters or send them on to the dealers and, therefore, would suggest  
that you communicate with the dealers who can - if the number of  
paintings is not available - suggest names of institutions or collec-  
tors who, too, will be glad to lend. However, I do think it is very  
nice to have Mrs. Cowles write directly to the artists. It makes the  
show much more personal to them.

The dealers who represent the artists are as follows:

Max Weber,	-	Paul Rosenberg.
Hopper, ) Burchfield, ) Watkins, )	-	Frank Fren. <i>Rosen</i>
Feininger,	-	Curt Valentin.
Gross,	-	Associated American Artists.

The others are with the Downtown Gallery.

I certainly look forward to seeing you the latter part of this month.

Sincerely yours,

egh-k.



GRAND RAPIDS ART GALLERY  
230 FULTON STREET, E. GRAND RAPIDS, MICHIGAN

OFFICE OF THE DIRECTOR

January 9, 1953

The Downtown Gallery  
32 East 51st, Street  
New York, New York

Gentlemen:

Last week we shipped to W. S. Budworth and Son Inc., 424 West 52 St., New York, New York, the following paintings to be unpacked and delivered to your Gallery.

1-painting  
Lewandowski


Upon delivery to you, will you kindly inspect and notify this Gallery of its arrival and condition.

The Exhibition was a tremendous success, causing a great deal of comment and discussion. Many lecture tours were given during this period.

We wish to thank you most sincerely for your co-operation in making this venture a great success.

I will be in New York in late February or early March, and will make it a point to call on you at your Gallery.

Sincerely yours,



Richard Vonkers  
Director

RX/ev

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January 2nd, 1953.

Mrs. ~~Harry~~ Shulman,  
1100 Ridge Road,  
Hamden, Conn.

Dear Mrs. Shulman:

I must tell you that there is a small bend in the masonite panel on which your painting, "At Sea" by Robert Preusser, is painted. This is not serious and in no way impairs the appearance of the painting. However, a claim for the repair of this slight damage was made and accepted by the Railway Express Agency.

I think it would be a good idea to have this work done. Sometime when you are coming to New York if you will bring the painting with you, I will send it to the restorer.

I am also writing to tell you that your Shahn is ready.

Mrs. Halpert asked me to tell you that Walter Meigs has sent us a new long painting which she believes you would like to hang between the Lea and Knipschild.

All our best wishes for a very happy 1953.

Sincerely yours,

CA:ml

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PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL  
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

REGINALD POLAND, Director

January 5, 1953

Mrs. Samuel Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It was grand seeing you again. We were very happy that you were able to visit this Gallery, and thus to give us a chance to see you. I was terribly disappointed not to hear from you again. From what you said, I thought it was going to be possible for you to telephone us, that you would be able to re-visit us. I heard nothing from you, and only hope you did not call when I was out. Next time, I hope you can give us more time.

The person who particularly liked Reiss' painting, has been into see the two, you kindly sent down. This person is not a person of what I would call "a person of particular means." She does love fine art and is very much taken with the Reiss "Duality". The size is right for her needs. The other picture would not fit in where she wishes such a painting. The price is too much for her. She offered one hundred (\$100.00) dollars spot cash. I said all I could do would be to write you and ask you what the absolute bottom price is. I hate to see a person who so likes fine art, have to go with out it. I realize the great difference between her offer and the price on the back of the stretcher. How about it? The Gallery would forego any commission. We would rather see a significant work of art stay in the community, rather than have it lost, for the sake of a commission.

210  
350

Hoping for the best, with warm personal regards and a very Happy New Year to you and your art family!

Sincerely and cordially,

*Reginald Poland*  
Reginald Poland

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January 7, 1963.

Mr. D.S. Defenbacher, Director,  
Fort Worth Art Center,  
9 & Throckmorton,  
Fort Worth, 2, Texas.

Dear Dan:

Well! It was good to hear from you after  
this long, long lapse. Don't you love us  
any more? Oy, are you too busy counting  
your oil well income?

Indeed we shall send a photograph to  
Nathaniel Pousette-Dart.

When are you coming up to New York to see  
us? What exhibitions are you running, etc.?  
And, how is Anne?

My best regards and belated wishes for a  
Happy New Year.

Sincerely yours,

Est:ml



January 7th, 1963.

Mr. Burton Canning, Director,  
The American Federation of Arts,  
1083 Fifth Avenue,  
New York, 28, N. Y.

Dear Burton:

As I advised your secretary this morning,  
I have run into some difficulty in connection  
with the painting entitled, "Royal Psalmist".

This old timer has a bad break in the upper  
right hand corner, and before shipping the  
picture I sent it to a restorer to ascertain  
whether he could repair it. The answer was  
No plus the sad information that any further  
moving of this picture would cause additional  
breaks and would, within a short time, ruin  
the picture entirely. Thus, there seems to  
be no alternative than to withdraw this picture  
from the show. Needless to say, I am very un-  
happy about it, and you will be disappointed  
as well.

There are other "masterpieces" in my collec-  
tion which I would be glad to substitute if  
anybody would ask for them.

Sincerely yours,

EGT:ml

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621 S. W. Alder St.  
Portland, Oregon

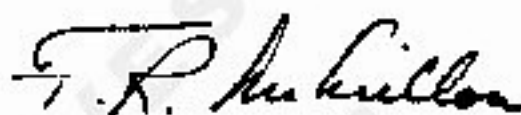
January 7, 1953

American Folk Art Gallery,  
32 East 51st Street,  
New York, New York.

Gentlemen:

Please send me descriptive literature and prices on your weathervanes. I am particularly interested in horses, preferably with a sulky and driver.

Cordially,



F. R. McMillan



LOUISIANA STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
UNIVERSITY STATION  
BATON ROUGE 3, LOUISIANA

DEPARTMENT OF FINE ARTS

January 12, 1953

Downtown Gallery  
32 E. 51st. Street  
New York, N. Y.

Gentlemen:

The Department of Fine Arts, of Louisiana State University, is planning an exhibition of paintings by Mr. Louis Guglielmi, who is at present a member of the Art Faculty.

For this occasion we would like to borrow the following paintings from your gallery to be included in this showing:

"Rampart Street" ✓  
"At Play: Men, Birds" ✓  
"Still Life" (Cecilian) ✓  
"New York 21" (BG) ✓  
"Vertical Suspension" (Paw Head) ✓  
"Fourth of July" ✓  
"Temptation" ✓

Solitudes 1946 ✓  
Totem + Bridge ✓  
Third Avenue Drive ✓  
W. A. E.

This exhibition will be held at the University Gallery from March 1 to March 25, 1953. In order that we make adequate installation of this exhibit we will need all paintings to be at the University not later than February 15. We will return all exhibited material immediately after the close of the exhibition, and we will, of course, cover all cost of transportation and of proper insurance. Please let us know what valuation you would like placed on the paintings.

If you consent to have the paintings included in Mr. Guglielmi's one man show, may I mention also that a most reliable art packer and shipper will be instructed by us to call for the paintings so you will not be inconvenienced.

Your earliest answer and your cooperation, to make this exhibit a successful one, will be very much appreciated.

Most sincerely,

*Armin Scheler*

Armin Scheler, Acting Head  
Department of Fine Arts

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January 7th, 1983.

Mr. Julius Fleishman,  
Medaria, Ohio.

Dear Mr. Fleishman:

As so many of my friends have mentioned you and your collection from time to time, I finally decided to write you in the hope of acquainting you with our list of artists. I am sure that you recognize many of these names and have probably seen exhibitions of their work in various exhibitions and collections.

Our current one man show of John Marin's 1982 paintings is so exciting an event that I hope you plan to be in New York during the month of January. In any event, I will look forward to the pleasure of meeting you here in the near future.

Sincerely yours,

BGH:ml



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January 7, 1953.

Mrs. George M. Donohue,  
154 Buffalo Avenue,  
Niagara Falls, New York.

Dear Mrs. Donohue:

It was good to hear from you again, though it would have been nice to have greeted you in person in New York.

The Kuniyoshi drawing you refer to is, I imagine, one called "Tree and Grass" executed in 1921. This is the only Kuniyoshi drawing of this type available. We have raised the prices on all his work, but I will ship this drawing unframed for your approval for the same price at which you saw it when you were at the gallery - \$75.00.

Unfortunately, the Katzman, "Accordion Player", has been sold. I think you like this young artist's work. We expect to receive some new paintings from him within the next few weeks, and when we do so I will send my choice to you to tempt you. All these Katzman paintings are extremely reasonable in price, so I do not think that that factor will be any problem for you.

With all my best wishes for the new year, I am

Sincerely yours,

CA:ml



## BETTY MCLEAN GALLERY

8415 VARSITY PLAZA  
PRESTON CENTER EMERSON 1783  
DALLAS 5, TEXAS

2 January 1952.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, 22, New York

Dear Mrs. Halpert:

I am writing this to try and clear up what appears to be an error in your records of our account with you.

I am enclosing your last statement to us. The amount in error is the June listing of \$235.00. That amount came from your invoice to us No. 5844, which, with the listed discount to us of 16-2/3% (\$39.16) made the total net balance of this invoice \$195.84, which as you see by your statement we paid in full in August of 1952.

With the enclosed check for \$200.00, our balance due with you should be \$567.50. Would you please confirm this balance for me and we will do our best to complete payments on it at our earliest possibility.

Thanking you for your attention to this matter.

Sincerely,

*Margaret Vogel*  
Margaret Vogel

MV:sn

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



-/-  
LAWRENCE A. FLEISCHMAN

18480 BURLINGTON DRIVE

DETROIT 3, MICHIGAN

January 3, 1953

Dear Edith,

I hope this letter finds  
you well.

Tomorrow we are leaving  
for Florida where we will stay  
until Jan 25th.

our address will be

Sahara

18335 Collins Ave

Miami Beach 41, Florida.

I saw a preview of the  
Marin show and it looks  
beautiful.

Richardson said in June  
the museum would have a  
solo show of American master  
shows between now and then.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I've selected Ben Shahn's "City of Dreadful Night" for reproduction in a book being done by Pellegrini and Cudahy. It's in the Robert F. Windfohr Collection.

Could you send a photo of it to Nathaniel Pousette-Dart, c/o Pellegrini & Cudahy, 41 East 50th Street, New York 22, referring to my list of selections.

Thanks for sending me the photo of the "Flesh Fly".

1-2-53

DSD/djb

president  
R. F. Windfohr

Sincerely,

*Dan*  
djb

director  
D. S. Dejenbacher

5 & THROCKMORTON

FORT WORTH 2, TEXAS

FORT WORTH ART CENTER



January 6th, 1953.

Mr. William E. Woolfenden,  
Curator in Charge of Education,  
Detroit Institute of Arts,  
5200 Woodward Ave.,  
Detroit, 2, Michigan.

Dear Mr. Woolfenden:

We have written to the Florida Gulf Coast Art Center asking them to ship "Juke Box" by Jacob Lawrence to you as soon as possible. You should receive this painting shortly. I am writing you now because, as you know, our exhibition of the new Lawrence paintings opens on January 26th. For this reason we are forced to recall the two paintings sent for your approval - "Billboard" and "A Christmas Pageant". The deadline for a review in the Art News is January 15th, and since these two paintings are outstanding in this series, we would hate to have the critics see the group without their inclusion.

With many thanks for your cooperation, we are

Sincerely yours,

CA:ml



Jan 1. 53

Dear Mr. Alan -

This is the first  
few moments after a  
very hectic week to  
write and tell you how  
pleased I am with  
my skin and also your  
excellent taste in the  
fur -

I'm very glad  
that George saw the  
Jimmy's skin show which  
contains some of my  
favorites - That womanly  
series of his has always  
been very special -  
As you will have that



# THE DETROIT INSTITUTE OF ARTS

*Detroit 2, Michigan*

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ARTS COMMISSIONERS: EDGAR B. WHITCOMB, *President* - MRS. EDELL B. FORD - K. T. KELLER - ROBERT H. TANNAHILL

---

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Bus. Mgr.*

JANUARY 9, 1953

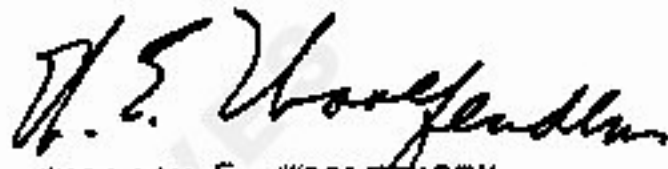
CHARLES ALAN, ASSOCIATE DIRECTOR  
THE DOWNTOWN GALLERY  
32 EAST 51 STREET  
NEW YORK 22, N. Y.

DEAR MR. ALAN:

WE ARE SHIPPING THE TWO JACOB LAWRENCE PAINTINGS VIA  
RAILWAY EXPRESS TODAY. THE TIE RACK INTERESTS US VERY  
MUCH AND AS SOON AS THE PAINTING ARRIVES FROM FLORIDA  
WE WILL MAKE A DECISION AND NOTIFY YOU.

I HOPE THE PAINTINGS ARRIVE IN TIME FOR YOUR PRESS  
SHOWING.

SINCERELY,

  
WILLIAM E. WOOLFENDEN  
CURATOR IN CHARGE OF EDUCATION

WEW/VP

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# BROOKS MEMORIAL ART GALLERY

OVERTON PARK  
MEMPHIS, TENN.

January 9, 1953

Mrs. Edith Halpert, Director  
Downtown Galleries  
New York, N. Y.

Dear Mrs. Halpert:

Recently I asked print curators of seven of our leading museums to name what in their opinions were the best fifteen American prints of the past ten years. Two declined to do so, Mr. Mayor was in Europe, but four accepted.

Among the prints selected were the following by artists whose work I believe you handle:

Orchestra by Ben Shahn  
Silent Music by Ben Shahn  
Lobster Fisherman by John Marin  
Sunbathers on the Roof by John Sloan

Please let me know as soon as possible, if you will lend us these prints for an April showing, dates 1 to 26. If successful in assembling the selections, we will publish an illustrated catalog with credit to all lenders. This will be a purchase show.

We would like to receive the prints by express collect not later than March 15, and if photographs are available we would like to have these a month earlier. All unsold prints will be returned by prepaid express and they will be insured while on display.

With kindest regards, I am

Sincerely yours

*Louise B. Clark*

Mrs. Louise B. Clark  
Director



18931

Dear Madam.

This brief note  
I send to you about an  
article printed in the *Life*  
magazine.

I am an artist of  
very high standing in our  
city, but have never done  
much painting elsewhere. I  
read that you helped new  
artists to get a start in the  
field so here is my question.

I have a very old bible  
and in it are fine drawings done  
by one of our leading artists. It was  
in 1800, one of them I painted  
for Brown & Bigelow of



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

January 7, 1953

Miss Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

I don't know whether or not you have the holiday season out of your system, but I hope you enjoyed your trip to Florida. It was nice seeing you in New York, even though it was for such a short time.

We have been closely associated with the pictures you sent down over the holiday season. During that time, we also had the critical assistance as well as the social pleasure of the company of Dan and Ann Defenbacher.

We are returning the Tam "Dark Mountain" and the Shahn "Sketch for Fourth of July", and we are retaining the Burlin "Tension and Coils" and the Tam "Moon & Wave", for which I enclose a check in the amount of \$425.00.

Carol, to whom I am leaving all decisions on Tam, is most enthusiastic about the "Moon & Wave", but doesn't think his larger picture comes up to others of his work that she has seen and wants to explore further in that category.

While I was rather enthusiastic about the small Shahn sketch, after hanging same with the rest of my pictures, I do not believe that it represents Shahn on the same quality basis as do the rest of the artists whose pictures I have purchased. I realize it is a sketch, but still I believe every small picture should be a full expression of the artist and be able to stand on its own feet with the best quality of that same artist. I think the small Tam and Burlin accomplishes this, but I do not think this is true of the Shahn. I am sure that neither you nor I want an artist represented except by the highest quality of his work.

Carol and I have decided that we would like you to send the new large Stuart Davis picture which is now hanging in the Whitney. You advised me that this will have to go to the University of Illinois,

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January thirteenth,  
1 9 5 3

Mr. Reginald Poland, Director,  
Norton Gallery and School of Art,  
Pioneer Park,  
West Palm Beach, Florida.

Dear Mr. Poland:

The next time I take a trip to Florida, I shall arrange for a minimum of three weeks. The short stay was exceedingly pleasant but most unsatisfactory, as I didn't have sufficient time to be with a number of people who are on my special list. However, it was nice seeing you - even for a fleeting hour - and you were most kind.

Much as I would love to cooperate with a person not "of particular means", the difference in price is so completely out of range that there is no possibility whatsoever of reaching any meeting ground. The prices of the two paintings are, respectively, \$210. and \$350. While we might, under the circumstances, clip 10% off our so-called profit, that would be the maximum we could consider.

However, if we should get a small example in that price category, we can send it on to you for her consideration.

I hope that you will make up my loose ends by coming here for a visit.

Sincerely yours,

egh-k.

1021 South 25th St.

Ft. Smith, Ark.

31 January 1963

Downtown Gallery

32 East 51st St.

New York, New York

Dear Sir:

I note in the New York Times of 4 January 1963 that you have an exhibition of John Marin. The water colors particularly interest me. I wonder if you have any type of prospectus or catalog which might be available.

If they have not been sold I would appreciate a price quotation on "Eleven O'clock- October" and "Autumn on the Road to Deblois". As well as other water colors which might be available.

Thank you for your kindness.

Sincerely,

*G. Leonard Lumm*  
G. Leonard Lumm, I.D.



Another broke dealer brought in a number of objects which I am holding for you. One of them is the famous figure illustrated on the cover of Lipman's book on sculpture, in the Index of Design, etc.,... as well as in the enclosed. It is a famous carving which I have had offered to me a number of times, before Mrs. Force acquired it and after. Hewitt owns it at present and is willing to part with it for a consideration - a minimum of \$1000. to me. It is considered by everyone but me an outstanding example of folk art, and I am referring it to you, as my personal reaction should not be taken into account whatsoever. He also has some minor objects which I may buy for the new trade. Will you think about this figure and let me know your decision as he seems to be in a great hurry and will unquestionably place it quickly.

All the other matters can wait until you return to New York. I am dying to have you see how plushy we are on both floors. It is so wonderful to have this new, quiet atmosphere, with fewer artists and fewer visitors, and all the help pleasant and cheerful.

I am taking care of the Mackney information.

Do write soon, and when you receive the Hicks, please let me know whether you are as enthusiastic as I am about it. Incidentally, I advanced only \$2000. as Carlen needed that amount to pay a carpenter's bill that day. It is nice to be a laborer these days.

Affectionately

P.S. Have I thanked you for the lovely bedjacket? Or do I owe you an apology again. Many, many thanks.



1991. 51 years

- 2 -

• ଅଧ୍ୟାୟ ୨: ଶିଶୁମାର • ପୃଷ୍ଠା

January thirteenth,

1 9 5 3

To: Alfred von Hoffmann, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020, 2022, 2024, 2026, 2028, 2030, 2032, 2034, 2036, 2038, 2040, 2042, 2044, 2046, 2048, 2050, 2052, 2054, 2056, 2058, 2060, 2062, 2064, 2066, 2068, 2070, 2072, 2074, 2076, 2078, 2080, 2082, 2084, 2086, 2088, 2090, 2092, 2094, 2096, 2098, 2100, 2102, 2104, 2106, 2108, 2110, 2112, 2114, 2116, 2118, 2120, 2122, 2124, 2126, 2128, 2130, 2132, 2134, 2136, 2138, 2140, 2142, 2144, 2146, 2148, 2150, 2152, 2154, 2156, 2158, 2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 2520, 2522, 2524, 2526, 2528, 2530, 2532, 2534, 2536, 2538, 2540, 2542, 2544, 2546, 2548, 2550, 2552, 2554, 2556, 2558, 2560, 2562, 2564, 2566, 2568, 2570, 2572, 2574, 2576, 2578, 2580, 2582, 2584, 2586, 2588, 2590, 2592, 2594, 2596, 2598, 2600, 2602, 2604, 2606, 2608, 2610, 2612, 2614, 2616, 2618, 2620, 2622, 2624, 2626, 2628, 2630, 2632, 2634, 2636, 2638, 2640, 2642, 2644, 2646, 2648, 2650, 2652, 2654, 2656, 2658, 2660, 2662, 2664, 2666, 2668, 2670, 2672, 2674, 2676, 2678, 2680, 2682, 2684, 2686, 2688, 2690, 2692, 2694, 2696, 2698, 2700, 2702, 2704, 2706, 2708, 2710, 2712, 2714, 2716, 2718, 2720, 2722, 2724, 2726, 2728, 2730, 2732, 2734, 2736, 2738, 2740, 2742, 2744, 2746, 2748, 2750, 2752, 2754, 2756, 2758, 2760, 2762, 2764, 2766, 2768, 2770, 2772, 2774, 2776, 2778, 2780, 2782, 2784, 2786, 2788, 2790, 2792, 2794, 2796, 2798, 2800, 2802, 2804, 2806, 2808, 2810, 2812, 2814, 2816, 2818, 2820, 2822, 2824, 2826, 2828, 2830, 2832, 2834, 2836, 2838, 2840, 2842, 2844, 2846, 2848, 2850, 2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 3168, 3170, 3172, 3174, 3176, 3178, 3180, 3182, 3184, 3186, 3188, 3190, 3192, 3194, 3196, 3198, 3200, 3202, 3204, 3206, 3208, 3210, 3212, 3214, 3216, 3218, 3220, 3222, 3224, 3226, 3228, 3230, 3232, 3234, 3236, 3238, 3240, 3242, 3244, 3246, 3248, 3

Mr. Robert Straus, 4151 Glen St., Houston 24, Texas, will see Special Agent [redacted] at 11:30 a.m. at Straus & Frank Company, 4000 Island, Houston, Texas.

**near Bob:**

It was good to hear from you and also to get the various reports from visiting firemen, including a telephone conversation with Jerry Bywaters.

Although the Tam and the Shahn have not reached us as yet, I am sending you a corrected bill covering your final decision.

The Stuart Davis was picked up by Budworth yesterday and will be shipped to you shortly. May I suggest that you cover this with insurance on your own fine arts floater to reduce the rate, as I hate to see you involved with such a high fee.

Incidentally, one of the other museums is interested in the Davis. Two members of the committee got a glimpse of it here yesterday morning, just before it was being shipped, but I told them that we could not hold it for the other trustees as we had promised to ship it elsewhere. This isn't sales talk, as you must know by this time, but a statement of fact. In any event, the painting must go to the University of Illinois and the final shipping date from your end is January 23d. You may use the same crate, but please have the picture very carefully packed. We will arrange for insurance from Houston to Urbana and the crate may be shipped collect to the University. I am writing to them accordingly but please be sure that it is shipped on time as the director is a fussy character and will make life miserable for us otherwise.

I agree with you that any picture you consider should be seen in your own environment and by both you and Carol. It is easier to get a divorce than to part with a picture and when an artist puts so much into the work, the picture really should receive the proper consideration.

Needless to say I, too, feel that the Davis is an important painting and among the outstanding examples in American art. I have just come across the Armory Show catalogue, in which Stuart was represented, and it occurred to me that he is among the few artists who have survived the forty year span since the 1913 revolution. It must take something to maintain a reputation during an artist's lifetime for so long a period and to em-



Mr. Wallace Reiss

January 14, 1953.

I went into these detailed explanations only because I feel that at this point you need some mature advice.

Please let me know your decision in the matter.

Sincerely yours,

EGH:ml

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information applies published 60 years after the date of sale.

January 8th, 1953.

Mr. Frank Perls,  
350 North Camden Drive,  
Beverly Hills, California.

Dear Frank:

We are planning an exhibition opening on February 16th, for which we need the painting, "Slums" by Jacob Lawrence. Would you please return this to us at your earliest convenience.

What is this Harold Lloyd exhibition, about which I read? What does this mean? Are they making you a Shriner?

I love you anyway and hope you are coming to New York soon.

Sincerely yours,

CA:ml



[1953]

Edith:

The younger generation obviously  
cannot help acting according to  
plan - To have illusions, both about  
the nature of the real world and  
the size and condition of one's  
genius is certainly ~~and~~ <sup>an</sup> awkward and  
probably a fatal combination.  
Hope to see you soon. Julian

January thirteenth,  
1 9 5 3

Mr. Andrew Richie,  
Museum of Modern Art,  
11 West 53d Street,  
New York, N. Y.

Dear Andrew:

You may recall that you selected O'Keeffe's  
Tree for reproduction in the Meat Packers  
catalogue.

I have just received word from the owner he  
would like to have his name used in connec-  
tion with the reproduction, if it is not too  
late to include it.

It should read "Collection of Mr. and Mrs.  
Joseph E. Gold".

Sincerely yours,

ogh-k.



January sixth,  
1 9 5 3

Mrs. Adelyn Breeskin, Director,  
Baltimore Museum of Art,  
Wyman Park, Baltimore 18,  
Maryland.

Dear Mrs. Breeskin:

In my enthusiasm for what Mr. Gallagher is doing for American art, I should like to make a contribution to the collection.

Naturally, I do not wish to impose myself nor a painting on the Baltimore Museum and am writing to ascertain whether you would accept a painting by Guglielmi as an anonymous gift to the Gallagher Collection. Since you are no doubt familiar with this important artist's work, I can send you a number of photographs so that you may make a personal choice and have Mr. Gallagher's approval. If you could be in town, of course, it would be ideal. And if you would rather do nothing about it, do not hesitate to say so.

When is the actual opening of the exhibition? I told Mr. Gallagher that I would come for the occasion and want to make my plans accordingly. Ben Shahn may join me, en route, when the train stops at Trenton.

I am sorry I missed you in Florida - and look forward to hearing from you.

Sincerely yours,

egh-k.

[1953]  
1333 Elliott St.  
Saskatoon  
Saskatchewan  
Canada.

Manager.  
Downtown Gallery.  
New York.

Dear Sir,  
I am attracted by  
the enclosed picture which I saw  
in the New York Times recently.  
Have you any prints of this  
painting at your gallery?  
I would appreciate your sending  
me information about this picture.

Yours Truly  
Rita T. Brady



January 2, 1963

Mr. Francis G. Dearden  
114 East 63 Street  
New York 21, N. Y.

Dear Mr. Dearden:

Although I wrote to you on two previous occasions, I have not had the courtesy of a reply.

Since we have an obligation to our artists, I am writing to you again to ascertain what your plans are regarding the balance due to the amount of \$322.50. The purchase was made fifteen months ago, and there has been no payments subsequently.

If you have lost interest in the picture, we shall accept its return and shall credit you the full amount, minus a handling charge, representing the balance. On the other hand if you are planning to retain it, I must ask you to send us a check by return mail. I hope you understand my position.

Sincerely yours

EGHla

By registered Mail

January 13, 1963.

Mr. Richard Yonkers, Director,  
Grand Rapids Art Gallery,  
230 Fulton Street, E,  
Grand Rapids, Michigan.

Dear Mr. Yonkers:

In reply to your letter of January 9th, we  
have received, in good condition, the paint-  
ing by Lewandowski shipped from your gallery.

I am glad to hear that your exhibition was  
such a great success, and we are looking for-  
ward to seeing you in New York in March.

Sincerely yours,

GA:ml



January seventh,  
1 9 5 3

Mr. Robert T. Markson,  
20 Boylston Street,  
Boston 16, Massachusetts.

Dear Bob:

After my good life in Florida seeing the rich play-boys of the world at an appropriate distance, I feel so rich vicariously that I don't care if you never send me a check.

Why don't you wait until you decide on a specific plan before having us bill you. By the way, did you receive the Miller Company book which I had sent to you through the Periscope Bookshop? I wanted to give you a concrete demonstration of how it is done on a very big scale. With American art, the figure certainly will not reach these proportions and I am sure the collection can be as exciting and far more original and adventurous - said she, Chauvenistically.

I look forward to the evening with you and Joyce at the Solinger's. Among us we should work up a scheme to end all schemes.

Have fun in California.

Sincerely yours,

egh-k.

January 14th, 1953.

Mr. C. V. Donovan,  
Director of Exhibitions,  
University of Illinois,  
Urbana, Illinois.

Dear Mr. Donovan:

The painting by Stuart Davis entitled "Rapt at Rappaporte" was shipped to Mr. Robert Straus, 53 Briar Hollow Lane, Houston, Texas, with instructions to forward it in its present case to the University of Illinois the latter part of this month. Since the paintings are being packed up by Hayes in February, I thought it wise to anticipate the date by having it leave Houston earlier.

Mr. Straus has covered the picture with insurance during the period it will be at his home, and I am writing to make sure that your policy will cover it from Houston as of about the 25th of January - in lieu of insurance from New York.

You may rest assured that the painting will reach you on time.

Sincerely yours,

EGH:al



January 2, 1953.

Mr. William H. Lane, Treasurer,  
Standard Pyroxoloid Corporation,  
Leominster, Mass.

Dear Mr. Lane:

I trust that you received the frame for the Marin  
in time, and in good condition.

Of course, I am extremely curious to know what  
happened with the color reproduction that you con-  
templated having made. If you did go through with  
this project, we would appreciate it if you would  
send us two or three copies for our scrap books.

I am hoping that you are going to be able to get to  
New York during this month because our exhibition  
of new paintings by John Marin is one of the most  
exciting visual experiences one might have. Beside  
this, the Sheeler "Conversation Piece" has come back  
from Des Moines Art Center exhibition and will be  
here for a few weeks before it goes off again to be  
shown elsewhere.

All my best wishes for a happy and successful 1953.

Sincerely yours,

CA:ml

LOUISIANA STATE UNIVERSITY  
COLLEGE OF ARTS AND SCIENCES  
UNIVERSITY STATION  
BATON ROUGE 3, LOUISIANA

DEPARTMENT OF FINE ARTS

January 12, 1953

Mrs. Edith G. Halpert  
32 E. 51st Street  
New York, N. Y.

Dear Mrs. Halpert:

The Department of Fine Arts, of Louisiana State University, is planning an exhibition of paintings by Mr. Louis Guglielmi, who is at present a member of the Art Faculty.

For this occasion we would like to borrow the following painting from your collection to be included in this showing:

"Mental Geography" —

This exhibition will be held at the University Gallery from March 1 to March 25, 1953. In order that we may make adequate installation of this exhibit we will need all paintings to be at the University not later than February 15. We will return all exhibited material immediately after the close of the exhibition, and we will, of course, cover all cost of transportation and of proper insurance. Please let us know what valuation you would like placed on the painting.

If you consent to have the painting included in Mr. Guglielmi's one man show, may I mention also that a most reliable art packer and shipper will be instructed by us to call for the painting so you will not be inconvenienced.

Your earliest answer and your cooperation, to make this exhibit a successful one, will be very much appreciated.

Most sincerely,  
*Armin Scheler*  
Armin Scheler, Acting Head  
Department of Fine Arts

AS:rb

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# PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND 5, OREGON

THOMAS C. COLT, JR., DIRECTOR

January 12, 1953

Mrs. Edith Halpert  
The Downtown Gallery  
43 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

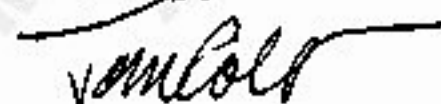
Several weeks ago we dropped in the gallery and looked at the Marin works then on exhibition, and asked young Mr. Marin to send us a photograph of one of the oils. By some oversight or mishap this has not been received, and unfortunately I did not note the title.

We have organized a small but distinguished exhibition of 20th Century Art starting with Cezanne, to be shown at the University of Oregon during its Festival of Contemporary Art in March and here in April. The exhibition will inaugurate a more progressive program at the University, and serve to "unfreeze" a hitherto static museum on their campus. I would like to borrow the Marin oil for inclusion therein.

Budworth will collect and ship for us - the shipment must start by 14 February and will be back by 14 May, and we will handle at this end and insure for values given.

I hope that you can track down the painting we selected, and that it will be available for this exhibition. Your help will be appreciated.

Sincerely,



Thomas C. Colt, Jr.  
Director

TCC:bgt

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UNIVERSITY OF NEBRASKA  
ART GALLERIES  
MORRILL HALL LINCOLN 8, NEBRASKA

January 12, 1953

Charles Alan, Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mr. Alan:

I am sorry to hear that the <sup>1</sup>am drawing has been sold and  
would appreciate it if you were to select a substitution.

Sincerely,

*D. W. Loring*  
Duard W. Loring  
Director

LsS

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F R A N K P E R L S G A L L E R Y

January 14, 1953

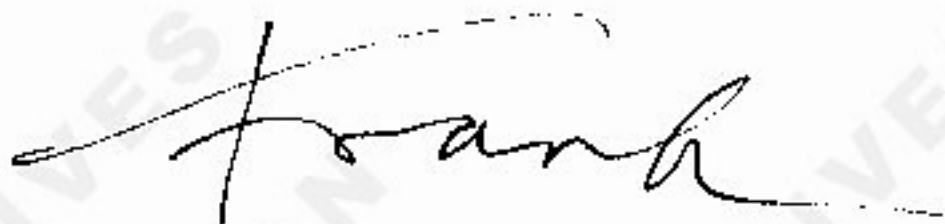
Mr. Charles Alan  
The Downtown Gallery  
32 East 51th Street  
New York 22, New York

Dear Charles:

We sent you the Slums by Jacob Lawrence, late last week, and it will reach you on the 16th or 17th. I am sorry that you did not let me know earlier.

As to your second paragraph about Harold Lloyd, I have not joined the Shriners, but the gallery is a shrine for his beautiful paintings for which I am sure that you and everyone else will be begging me on respective knees. See Time Magazine, this week; Art News, this month; and Art History Books of the future!

Hell! I love you very much.



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PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL  
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

REGINALD POLAND, Director

January 14, 1953

Mrs. Samuel Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

We have sold one of the Stuart Davis' lithographs. Is there a discount for us, please?

I'm going down to see the Delray gallery as soon as I can. Am pleased to know that they have a Lawrence. Right now the person who is interested in a Lawrence is away, so I'll have to wait on that.

Sincerely,

*Reginald Poland*

Reginald Poland  
Director

RP:eb

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talk to one another - and we are trying like mad to interest and indoctrinate some of our friends and acquaintances so that this won't be such a desert here. (With all this talk of "indoctrination", I sound like I'm part of a cult - at any rate, I'm sure you get the idea.)

By this time you've returned to N.Y. tanned and triumphant, we hope, having had a good rest, good time, and emerging with your book. How about it? There's a space on our library shelf reserved for it - so hurry it up!

By now you've probably had some communication with the Detroit Institute in re: the Jacob Lawrence painting. Did you hear the story about how the funds were procured for it? Well, I'm mighty proud of my "better half". Harry approached a friend of ours - a successful and well-to-do Negro doctor here in town - with the idea of giving some money so that several of our fine Negro artists could be represented in the museum. Darned if Dr. Burton didn't raise.



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The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Oil wells, schmoil wells! All I can count is bottle caps, what with all these headaches.

Obviously, we are not doing very much with exhibitions. And, for the same reason, I haven't been able to get to New York. The reason, of course, is that I am still struggling to get our building started. I didn't think that anything could be worse than the early years in Minneapolis, but this is it.

As for love, I'll take that cute little business up when I see you.

Happy New Year!

DSD/djb

Sincerely,

1-12-53

*profess*  
R. F. Winiford

*Director*  
D. S. Detenbacher



STATE UNIVERSITY OF IOWA  
SCHOOL OF FINE ARTS  
IOWA CITY, IOWA

January 5, 1953

My dear Mr. Kuniyoshi:

I hope we can present, as a major feature of the Fifteenth Annual Fine Arts Festival at the State University of Iowa, June 15 to August 12, inclusive, an exhibition entitled "American Masters of Painting."

This exhibition will be based upon the poll initiated, promoted, and published by LOOK Magazine in 1947-48.

I think you have already heard from Mrs. Fleur Cowles about this.

We wish to present three or four paintings by each of these eleven painters who were named in that poll.

I am writing now to ask your personal assent to this plan, and to inquire whether you have in your personal possession a painting or paintings which you would be willing to lend for the exhibition. If, however, you wish me to secure your paintings (that is, if you approve the entire project) from your New York gallery, I shall pursue that course.

All of the members of the faculty of our Art Department unite in requesting your cooperation and will join me in appreciation of your help.

Sincerely yours,

Earl E. Harper

Director

EEH:m

Mr. Yasuo Kuniyoshi  
118 Waverly Place  
New York 11, N. Y.

P.S. I recall vividly your inspiring lecture (and witty too) at our Art Conference a few years ago. There were delightful personal conferences and visits which I well remember as well. E-E.H.

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